

Saturday 25 November 2017

Amateur Photographer

9-PAGE GUIDE

The filter factor
Everything you need to know about
grad and **neutral density** filters



50 awesome accessories

Our pick of the **kit**
that should be in
your Xmas stocking

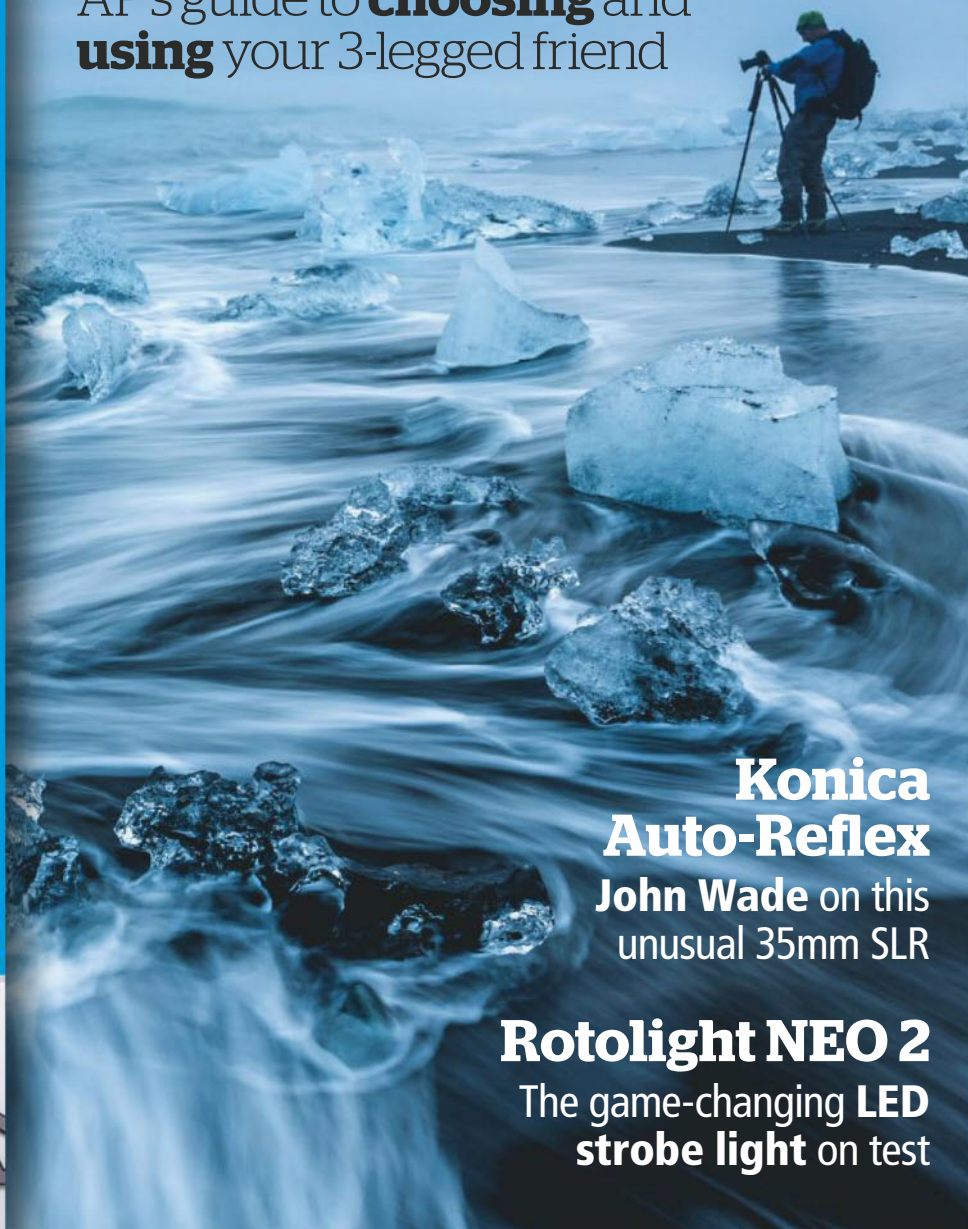


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Tripod masterclass

AP's guide to **choosing** and
using your 3-legged friend



**Konica
Auto-Reflex**
John Wade on this
unusual 35mm SLR

Rotolight NEO 2
The game-changing **LED
strobe light** on test



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In this issue

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James Abbott offers his tips on choosing the best tripod for your needs and on getting the very best from this vital bit of kit

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Our cameras and lenses may be the stars of our photographic kit, but it's the accessories we buy to go with them that are the unsung heroes, the backstage guys that make everything run smoothly. They enhance our photography in many different ways and some are quite ingenious. This week we celebrate Lee Filters' 50th anniversary with a guide to using ND and grad filters, while our

tripod masterclass tells you all you need to know about buying and using this essential support. With Christmas around the corner we've also picked 50 top accessories that we would love to see under our own Christmas trees. If you're stuck for ideas, either for yourself or someone else, take a look at our list. Of course the best Christmas gift of all is a subscription to AP, and you'll find details of our special offer on page 64.

Nigel Atherton, Editor

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amateurphotographer magazine

ONLINE PICTURE OF THE WEEK



© GARRY SOLOMON

Ripples by Garry Solomon

Nikon D750, Nikon 16-35mm f/4, 1/160 sec at f/10, ISO 160

This stunning sunset was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Garry Solomon in Old Hunstanton, North Norfolk. He tells us, 'Old Hunstanton is a wonderful beach for reflections. I usually take a tripod out for sunsets and work with apertures between f/11-16, maybe

even try some long exposures. But here I decided to go handheld and be a little more spontaneous. This shot was 30 minutes before sunset and the sun just hit that point where the sky lit up and was mirrored in the beach. I could see some people far off in the distance, so ran a little closer so they would be in shot.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 65.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 65.

NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



© SOTHEBY'S

Captain Scott 'selfie' to be auctioned

A self-portrait captured by Captain Scott and his team during their 1910–13 Antarctic expedition is to be auctioned at Sotheby's in London. It was taken in January 1912 using an automatic camera trigger, and was one of the last photos of the men who all tragically died on their journey home two months later. The black & white image is expected to sell for £800–£1,200.

Price confirmed for Sigma 16mm CSC lens

Sigma has announced further details about its latest Contemporary (C) lens for the Sony E (APS-C) and Micro Four Thirds Mount. Priced at £449.99, the 16mm f/1.4 DC DN will be on sale from December. The structure of the lens includes 16 elements in 13 groups, with weather sealing on the mount.



GoPro returns to profitability

GoPro has seen its fortunes reverse following a difficult trading year. After undergoing an extensive restructuring programme, the business announced its quarterly results with a 37% year-on-year revenue increase. GoPro's latest action camera, the Hero 6, was launched in September.

Benro launches new 3-way heads

Benro has announced a new set of 3-way Arca-Swiss compatible tripod heads. Available in three models, with the most expensive supporting up to 10kg, three bubble levels have been added to the heads for accurate composition. Reference scales have also been included in two of the models. Prices start from £72.



Canon launches free photo-printing app

A new app that allows you to order a variety of printed products has been launched by Canon. Currently available for iOS (iPhones), the Photo Print Shop app includes cropping and sizing options. After selecting the photo you want to use, you can choose a product or gift to be delivered in as soon as three days.



© PAUL LAWAN

BIG picture

Photographers unite to fight the illegal wildlife trade

A group of 20 wildlife photographers and photojournalists have joined forces to produce a book *Photographers Against Wildlife Crime* with the aim of helping to bring an end to the illegal wildlife trade. A Kickstarter campaign has launched, with the hope that the book will be available to buy in May 2018.



The project co-founders are photographer Britta Jaschinski and former AP Editor Keith Wilson. This image, by Karl Ammann, shows an orphaned baby gorilla on sale in a Cameroon bush-meat market, which was traded by the photographer for a worthless ring and taken to a sanctuary at the other end of the country. It died a few months later. For more information, visit www.photographersagainstwildlifecrime.com.

Words & numbers

In photography there is a
reality so subtle that it becomes
more real than reality

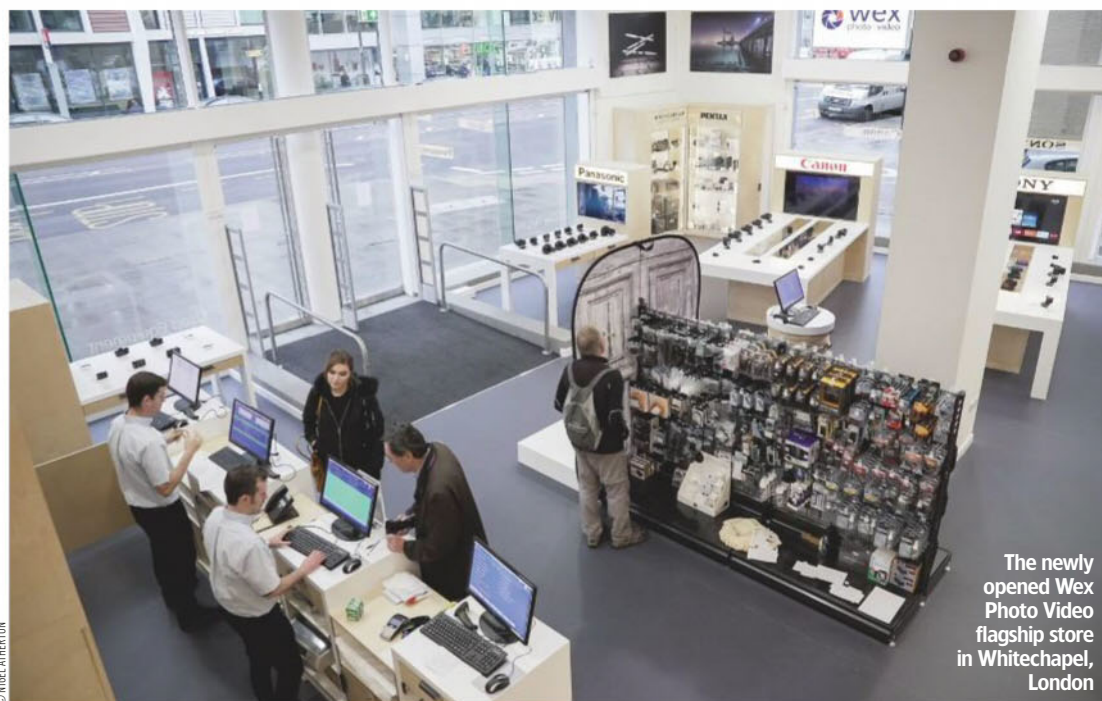
Alfred Stieglitz

American photographer (1864–1946)

2914

Number of entries submitted
in the recent 'Land lovers'
round of APOY on Photocrowd

SOURCE: WWW.PHOTO.CROWD.COM



The newly opened Wex Photo Video flagship store in Whitechapel, London

UK's largest camera shop opens its doors

THE NEW flagship store of the recently merged Wex Photographic and Calumet UK, now known as Wex Photo Video, has opened its doors to the public for the first time.

Covering 7,000ft, the store in Whitechapel, London, is the UK's largest camera shop. It includes features such as a drone flight zone, a permanent photography gallery, theatre zone for live demos and an events space, alongside its retail area.

The team from Calumet's closed Drummond Street shop has moved to the new location on Commercial Road. Other services include free and impartial advice either in store or over the phone, specialist video stock, equipment available to rent, a repair service for fixing broken kit, a sensor-cleaning service, and the option to buy both new and second-hand gear.

As well as being easily accessible via public transport, the store also has a car park for customers to use, but you should phone ahead if you would like to book a space.

Wex and Calumet announced their merger earlier this year, and other shops and locations have also been rebranded, including Wex's Norwich showroom that has been renamed

Wex Photo Video; Calumet stores across the UK will be gradually rebranded over the coming year.

There have also been some closure announcements, including the smaller Calumet store on London's Wardour Street. The company said that it will try and keep job losses to a minimum, but the shop is expected to be closed before Christmas this year.

Wex CEO David Garratt said, 'This investment in range and shops illustrates our ongoing promise to help the country's photographers

and videographers fulfil their creative goals.'

Calumet sold branded and own-label digital and analogue photographic and video equipment and had 17 locations across Europe – including six in Germany and eight in the UK.

Wex Photographic, which acquired repair and rental specialist Fixation in 2015, is the UK's largest online specialist photography retailer. It sells more than 17,000 products on its website and via its 4,300ft showroom in Norwich.



The 7,000ft store includes a drone flight zone and events space among other things



DxO rates iPhone X best for stills

DxO HAS given the newly launched iPhone X its highest ever rating for smartphone stills photography. With a sub-score of 101 for photos, the iPhone X has been lauded as the best phone for stills that photographers can buy.

While it performs better for photos than any other smartphone, a score of 89 for video sees it awarded an overall score of 97, placing it one point behind the Google Pixel 2 and tying it in second place with the Huawei Mate 10 Pro.

The iPhone X features a dual camera set-up, with a wideangle and telephoto lens. Both the front and rear-facing cameras include background-blurring 'fake bokeh' modes.



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On1 Photo Raw now available for download

AFTER announcing the development of the latest version of On1 Photo Raw in October, the software is now officially available to download.

Pitched as an alternative to Adobe's Lightroom, a range of new features and improvements have been made to the all-in-one, photo-editing app. Users can enjoy a modern interface, while new features include an HDR module and tool to stitch panoramas together.

A number of features and improvements have been implemented based on feedback from

photographers. The On1 Photo Raw Project allows users to vote and share ideas, which the software's developers have plundered for inspiration.

Other key features include Global Mask Editing Tools; Luminosity Mask Updates; Colour Range Masks; Blur and Chisel Mask Tools and an intriguing feature called Versions, which allows you to create virtual copies of the same photo. Each version created can include non-destructive edits, without taking up additional space on your computer.

On1 Photo for Mobile gives you access to your portfolio on the move. Support for newer camera models, including the Nikon D850 and Sony Alpha 7R III, has also been included.

Despite the software name, On1 Photo Raw works with other file formats including JPEGs, TIFFs, and PSDs. You can use the app as a plugin for existing software such as Lightroom and Photoshop.

On1 Photo Raw is available on trial for 30 days. It has a full price of \$119.99, but existing users can buy it for \$99.

Shoot and print with Polaroid Pop

A NEW instant digital camera, the Polaroid Pop, has been launched. It is capable of producing 3.5x4.25in Polaroid prints, and is priced at £199.99.

With an integrated printer that uses zero Ink printing technology (ZINK), the camera can produce colour and black & white sepia prints, each with a traditional Polaroid-style border.

The inbuilt camera features a 20-million-pixel CMOS sensor, built-in flash and a 3.97in touchscreen LCD. You can edit photos in-camera before printing them. With Bluetooth and Wi-Fi connectivity you can also print photos from other devices (e.g. smartphones). Prints are produced in just under a minute and designed to be both long-lasting and smudge-proof. A 40-pack of film costs £34.99.



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instant
prints

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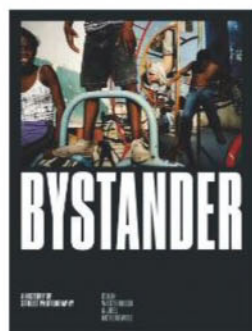
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Bookshelf



Bystander: A History of Street Photography

by Colin Westerbeck and Joel Meyerowitz



One of Joel Meyerowitz's most famous street images, 'Fallen Man', taken in 1960s Paris

Anyone with a passing interest in street photography should check out this updated edition of a classic work. It is compiled by curator Colin Westerbeck and Joel Meyerowitz, one of the most famous documentary photographers to come out of the USA. The book serves as a who's who of big names in street photography, from early exponents such as Atget and Cartier-Bresson, through to more modern

champions such as Martin Parr. Westerbeck and Meyerowitz are something of a dream team, so this hefty tome is packed with good advice. But what soon becomes clear when reading the book is how meaningless the term 'street' is. Some of the earliest photographs ever taken, in the early 19th century, were of urban scenes. Indeed the rise of photography coincided with the rise of the modern megacity. For early innovators such as Cartier-Bresson, Atget and Brassai, taking candid shots of the city also reminded the viewer that photography was a democratic art, one which celebrated ordinary people rather than the rich or powerful. What we have here is a guide to photography, rather than just a guide to street photography. But it's far from being just an abstract treatise, and there are plenty of practical insights. Street photography gurus such as Eric Kim swear by this book and you will soon see why. ★★★★★

Geoff Harris



'Aden, Yemen 2007' by Maciej Dakowicz features in this fascinating volume

Laurence King, £30, 400 pages, hardback, ISBN 978-1786270665

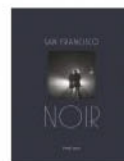
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The latest and best books from the world of photography



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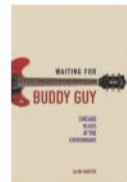
Fred Lyon, Princeton Architectural Press, £30, 224 pages, hardback, ISBN 978-1-61689-651-5



This is a timely book to get our hands on, given the main review in this issue. Now 92, Fred Lyon is known as San Francisco's Brassai, and has prowled the city's streets with his camera for an impressive 75 years (one of his teachers at college was Ansel Adams). This comprehensive collection is full of expertly taken and printed images, filled with mood and contrast – it's a masterclass in atmospheric black & white photography, and his subject is one of the most intriguing cities in the world. San Francisco's proximity to Silicon Valley has had a profound effect on the place and its people, so this is an evocative collection not only for photography fans, but also devotees of Dashiell Hammett and Hollywood movies from the 40s. It's not all night and fog, however: Lyon's daytime images are expertly framed and printed, so hopefully, this attractive volume will help make him better known in the UK. ★★★★★ **Geoff Harris**

Waiting for Buddy Guy

Alan Harper, University of Illinois Press, £12, 232 pages, softback, ISBN 978-0252081576



In 1979, 18-year-old blues obsessive Harper set out on a pilgrimage to Chicago to learn more about the recordings which had inspired him back in the UK. While not a book of photography per se, images of classic blues artists taken in the late 70s and early 80s play a crucial role in this fascinating book. It is essential reading for fans of one of the most influential musical genres, and Harper's evocative black & white images show he is a skilled lensman and perceptive and entertaining writer. Considering he was using a humble Nikkormat camera and shooting in dark and smoky dive bars, the images are impressive. Harper was also documenting a time of great change in the blues, as the last generation of Southern-born players began to give way to a new breed of younger guitar aces. ★★★★★ **Geoff Harris**

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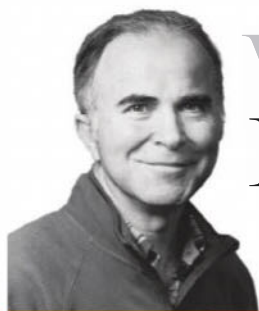
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Viewpoint Keith Wilson

The judging panel on this year's Wildlife Photographer of the Year should be applauded for choosing such a harrowing winning image

Not everyone is happy about Brent Stirton's butchered black rhino winning Wildlife Photographer of the Year 2017. It's not a pretty picture in the style of past winners, depicting wild creatures thriving in their surroundings. Instead, we are bearing witness to a crime scene.

Many on social media were quick to voice their disapproval: 'Sorry, this is not art.' 'For the judges that picked this picture and for the photographer taking it, shame on you.' Even Facebook deemed the image too graphic to show without covering it with a mask and a 'graphic content' warning. (Ironically, that feeble display of moral responsibility served only to provoke more people to share it.)

Despite the denial of many people to acknowledge the brutal reality facing so many wildlife species, the competition judges should be congratulated and not shamed. Stirton's winning shot is probably the most important photograph in the competition's history. Why? Because the judges are using the global reach of the Natural History Museum, the competition organisers, to tell the world that one of the planet's most iconic species is facing extinction in our lifetimes through the selfishness of humankind. As one of the judges, Roz Kidman Cox, said: 'There is rawness, but there is also poignancy and therefore dignity in the fallen giant. It's also symbolic of one of the most wasteful, cruel and unnecessary environmental

crimes, one that needs to provoke the greatest public outcry.'

Well, we've had a public outcry and I have no doubt people will be talking about this image many years from now. But there is even more to Stirton's image than showing us the bloody reality of rhino poaching – the symbolism that Kidman Cox refers to can be extended to a number of species facing extinction over the next generation if we continue to exploit our wild species and spaces like some infinite resource or commodity. Scientists are claiming we are living through the 'Sixth Mass Extinction', and photojournalists like Brent Stirton, Daniel Beltrá, Britta Jaschinski, Paul Hilton, Karl Ammann and others are providing visual evidence to support this claim.

Stirton called his winning photograph 'Memorial to a species'. It is not unrealistic to consider that the species most at risk of extinction by our actions is in fact ourselves. With our exploding global population and diminishing resources, it shouldn't just be a handful of scientists and photographers who are talking about this frightening prospect. Hopefully, Stirton's image will provide the visual stimulus for the public to raise the alarm for future generations that politicians have so far chosen to ignore.

Keith Wilson is the co-Founder of Photographers Against Wildlife Crime. To find out more visit www.photographersagainstawildlifecrime.com.



Brent Stirton's distressing winning image from this year's Wildlife Photographer of the Year competition

In next week's issue

On sale Tuesday 21 November



How to nail tricky shots

James Paterson's tips for 20 challenging photo subjects, from pets to macro



Sony DSC-RX10 IV

Full test of Sony's impressive high-tech bridge camera: can it replace a DSLR?

Shoot the supermoon

With the next supermoon only days away, here's how you can capture it

Canon EOS M100

Is the EOS M100 an ideal mirrorless camera for beginners? We find out



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LETTER OF THE WEEK

So who's the van Winkle fan?

Ok, so who's gonna own up to this travesty, on the cover of your 4 November issue: 'Nice Zeiss, baby'?

Are you kidding me? I tried to come up with some of my own and failed miserably, so well done to the culprit responsible. I'm more of an M&M man myself (my best effort, sorry).

David Richards, Shropshire

Guilty as charged m'lud. I'm not a fan, but I can't resist a good pun. You deserve Letter of the Week just for knowing Vanilla Ice's real name! – Nigel Atherton, editor



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The last wyrd

I do like to scan (then read) Roger Hicks's 'Final Analysis' feature. However, in the 11 November issue he has got the quote right but the name of the Terry Pratchett book wrong: it is from *Wyrd Sisters* not *Lords and Ladies*.

Thank you for a great magazine, and keep up the good work.

Martin Pallett, Derby

LPOTY gone potty

I am writing to you, for the first time in decades, to express my opinion on the overall winning photograph 'Diminutive Dune' (top right) of the Landscape Photographer of the Year competition (AP, 4 November).

This picture amply demonstrates that what is considered a good

picture is entirely subjective, and of course everybody is entitled to their opinion.

So here is mine: Really? Is this the best of the bunch?

In my humble opinion, and no disrespect to the photographer, who I bet has a lot better work than this, this image is boring in both content and framing. Sure the pastel colours are nice, but that's all I can say about it. What a waste of the plethora of pixels coming out of the D810 it was shot on.

I don't have a high opinion of my own photography, but I think some of mine are better than this. I already see you poised to write 'Well, enter the competition then and see how you do!'

No I don't enter competitions



Benjamin Graham's minimalist landscape image titled 'Diminutive Dune'

because I know what I like and don't need others' endorsement to boost my ego. The best ego boost for a photographer outside personal satisfaction, again IMHO, is when someone is willing to pay real money to buy your pictures. À chacun son goût, as our French friends would say.

John Vahgatsi, via email

Photography is subjective, which is why competitions such as this have multiple judges (including myself in this case). But the current aesthetic trend does seem to lean towards more minimalist images like this than busier ones. My personal Judge's Choice image (Rachael Talibart's seascape on page 17) was a similarly minimalist seascape, though very different in mood – Nigel Atherton, editor

WPOTY gone potty

I am appalled that the judges chose such a horrible picture as the winner of this year's Wildlife Photographer of the Year (AP, 30 September). WPOTY is supposed to celebrate the beauty of the natural world, not go in for cheap shocks, and I'm equally disgusted that AP chose to publish it. You should be ashamed.

Peter Mercer, via email

I really can't better the response offered by former AP Editor Keith Wilson in his Viewpoint column on page 10, with which I wholeheartedly agree – Nigel Atherton, editor

Ad Nauseum

Am I the only one to be irritated by the Rotolight ad? It does nothing to illustrate what a

Rotolight can do for my photography. It seems to be just a way of getting a model into a contrived situation. A static contrived situation! It doesn't show the light's capabilities, except as a modern flash replacement. Instead of exploring the possibilities of longer shutter speed times to produce creative subject movement (of which there are plenty of examples) all we get is a contrived model in an outfit supposedly 'slipping-off'!

Bill Houlder, via email

I don't know, but you're the only one who has written in about it. To be fair to Rotolight very few ads use images that illustrate the benefits of their products – look at the Zeiss and Sigma ads in the same issue. But on the other hand you noticed the ad and were moved to write to us, which almost never happens, so they could argue it did its job – Nigel Atherton, editor



The recent Rotolight advert that irritated Bill Houlder



VEO COLLECTION

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by Sam Stewart #VanguardPro

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James Abbott

James Abbott is a freelance photographer and photography journalist based in Cambridge. He specialises in landscape and portrait photography, but has photographed practically every subject you can think of. www.jamesaphoto.co.uk

Tripod masterclass

James Abbott offers 25 pearls of tripod wisdom to help you choose the best one for your photography – and use it to its full potential

Buying a tripod

Buying a tripod is just as important as buying a new lens – you have to make sure you select the best option for you and your photography. Maximum and minimum height, head, weight, features and budget are all variables that you need to take into account. No two tripods are the same. The best tripods have removable heads and the two are often purchased separately, although manufacturers do create leg and head kits. Then there are different materials. For example, carbon fibre weighs less but costs more than aluminium. As always, your budget is an important part of the purchasing decision, and with tripods the more you pay the better they are.

Full-size tripods

'Full-size tripod' is a rather loose term, but in this instance we are referring to tripods that are sturdy enough to support any camera, including pro-spec DSLRs, with a maximum payload of around 8kg, and which fully extend to approximately 170cm. Whether carbon fibre or aluminium, this is a sturdy option in any situation but much heavier than a travel tripod.

Travel tripods

Small and light, at around 1.5kg or less, travel tripods are perfect when you need to keep things light. They come with a head and can often support a camera and lens up to 4kg. They will easily cover landscape, travel, macro and portrait photography. A pro-DSLR and 70–200mm f/2.8 lens, however, would be too heavy for this type of tripod.





Mini tripods

If you're out shooting and don't think you'll need a tripod, a mini tripod fits discreetly into your bag thanks to its small size and light weight of just a few hundred grams or less. These tripods are limited by maximum height and maximum payload, but you can set them up on a wall or table to get a higher viewpoint. Alternatively, position them on the ground for a creative low angle.

Buying a tripod head

There are tripod heads to suit every type of photography. Size, weight, functionality, features and cost are all important. Different heads will have different mounts but the two main ones you'll come across are Arca Swiss, not limited to this brand, and Manfrotto, which uses several mounts on different heads including Arca Swiss. Read on below to discover more about six types of tripod heads.

Ball heads

Ball heads are compact ball-and-socket-type heads offering quick and easy adjustment and use a single lock to secure the camera. Often favoured by landscape photographers, they are great for all types of photography, except on those occasions where a large and heavy telephoto lens is required.



Three-way and geared heads

Featuring a three-twist-locking lever, you can pan and tilt the head vertically and horizontally. Geared heads are also three-way but you twist the levers to tilt the head on the horizontal or vertical axis.



Gimbal heads

These are designed for wildlife, motorsport and airshow photographers using heavy telephoto lenses. A gimbal head lets you rotate a lens smoothly around its centre of gravity, and tilt it up and down steadily with ease. These heads are bigger and heavier than most other types.



Panoramic heads

These are specialist pieces of kit that are heavy and bulky as a result of their design. They allow you to rotate the camera around the nodal point of the lens, which simply results in a better panoramic than if you rotate the camera using a standard head.



Fluid heads

This type of head is ideal for video. They typically feature a long hand for panning, alongside a fluid chamber, tension control and sometimes a counterweight to help create smoother pans. Paired with a video tripod you can achieve smooth pans.



Using your tripod



Always use the wider legs close to the head before extending the thinner, less stable, legs. Also, generally speaking, have one leg pointing forward and two at the back. If you're shooting on a slope, make sure one leg is down the slope and the other two are higher up (see left) to avoid everything toppling over. Don't be tempted to extend the centre column either. With the legs at their minimum extension and the centre column fully extended, the tripod is top heavy and likely to topple over in the wind or if the legs aren't level.

Set the height

The quickest way to find the correct tripod height is to roughly compose your shot with the camera handheld, making a mental note of its height. Next, release the leg locks on the tripod and lift the tripod up to the desired height before engaging the locks. Ideally, this will be using the wider and more stable leg sections, unless you require the thinner sections to reach the desired height.

Level your camera/tripod

Most tripod legs have a spirit level that can be used to make sure the legs are level, and therefore more stable. If your tripod doesn't have one, use your judgement to get the legs as close to level as possible. Almost all tripod heads have a spirit level too, to straighten up the camera, and many photographers use the Virtual Horizon in Live View or a hotshoe spirit level.



Getting down low (or high)

Some tripods feature a centre column that can be repositioned horizontally using an innovative mechanism. If you don't have one of these tripods, simply remove the centre column and insert it back into the legs upside down and lock in position. You can now get the camera down to ground level for an ultra-low viewpoint, although the camera will, of course, be upside down.





© JAMES ABBOTT

When and why you should use a tripod

Tripods are favoured by photographers for a number of reasons, but the most common is when shooting at a shutter speed that is too slow to handhold the camera. You might be using a long telephoto or macro lens where the shutter speed you're shooting at isn't fast enough to support the focal length of the lens, or close-up shooting where even tiny camera movements are magnified. Other reasons for shooting with the camera on a tripod include simply wanting to maintain a composition, or because you're shooting HDR or time-lapse images where the camera needs to remain in a fixed position, regardless of exposure.



Shooting at high ISO

Modern cameras enable you to shoot at comparatively high ISOs with acceptable noise levels. So you might not need to reach for the tripod when the light fails. That said, using a tripod still has many benefits: it encourages careful composition and the extra stability usually means sharper shots. The time and place dictate its use, however. Erecting one may not be practical in a crowded tourist location.

Avoid camera shake

A common misconception when using a tripod is that it will automatically eliminate all camera movement. Even the gentle press of the shutter button can cause unwanted camera shake. Use a shutter release or the 2-sec self-timer to minimise movement for hands-free shooting. If you have a DSLR use the mirror lock-up feature. When the mirror moves during an exposure it can cause a minor shake that can affect the sharpness of photos when shooting at slow shutter speeds.



Turn off image stabilisation

If your lens features image stabilisation (IS or VR switch on lens barrel), it might be better to turn it off when mounted on a tripod. With some lenses, and particularly older designs, the IS unit can move of its own accord, causing image blur during longer exposures on a tripod. This is visible as image drift in the viewfinder, so if you see this, set the IS or VR switch to 'off'.



Why one leg sometimes has a foam cover

Everyone has seen those tripods with a single leg wrapped in foam, but what's it for? This is simply designed to be the leg you hold when carrying a tripod in cold weather. Carbon fibre and aluminium will make your hands cold even with gloves on, and the foam is there to reduce the coldness. If your tripod doesn't have one, universal leg wraps can be bought separately.

Improving stability using a camera bag

Outdoor photographers will often find themselves shooting in windy conditions and running water. Luckily some tripods have a hook at the bottom of the centre column to hang your camera bag from to create a ballast to reduce vibrations. This often works well, but in extremely windy conditions it can make things worse.



Tripod accessories

L-brackets for landscape photography

The humble L-bracket is a gift from the gods for landscape photographers. This incredible accessory is an L-shaped bracket that attaches to the bottom of your camera, effectively creating a tripod plate running along the bottom of the camera and up one side. This means you can switch from landscape to portrait format in an instant, all while maintaining full use of the tripod head. Shooting with the camera in portrait format without an L-bracket reduces manoeuvrability compared with shooting in landscape format. L-brackets are available in a universal fit or for specific cameras, although it's worth noting the latter are often more expensive.



Special feet for different situations

Every tripod will come with a standard set of rubber feet, but some feature runner feet that twist to reveal small spikes for added grip in certain situations. You can also get feet designed for use on snow and sand, and spikes of varying lengths to make sure your tripod is as stable as possible on softer ground.

Plamp for holding subjects or a reflector

The Wimberley Plamp may have a strange name but this accessory is extremely useful, especially for macro and close-up photographers. The Plamp attaches at one end to a tripod, and the clip at the other can be used to hold a subject (such as a flower) still when shooting. Alternatively, the Plamp can be used to hold up small backgrounds or reflectors to even-out lighting.



Macro focusing plate

If you're a macro and close-up photography enthusiast, a macro focusing plate is an essential piece of kit. The plate attaches to the tripod head as your camera normally would, and the camera then goes on the plate. Now, when you set your macro lens to its minimum focusing distance for a 1:1 ratio, you can focus with ultimate precision by turning a knob on the plate that moves the camera backwards and forwards to bring the subject into sharp focus.



Tripod bags

Most camera bags are designed to carry a tripod but if you're using one that doesn't, or using a camera insert in an everyday bag, a tripod bag may be useful. These bags are generally designed for specific models, and some tripods are sold with bags included. If your tripod didn't come with a bag, check the manufacturer's website to see if one that fits is available.



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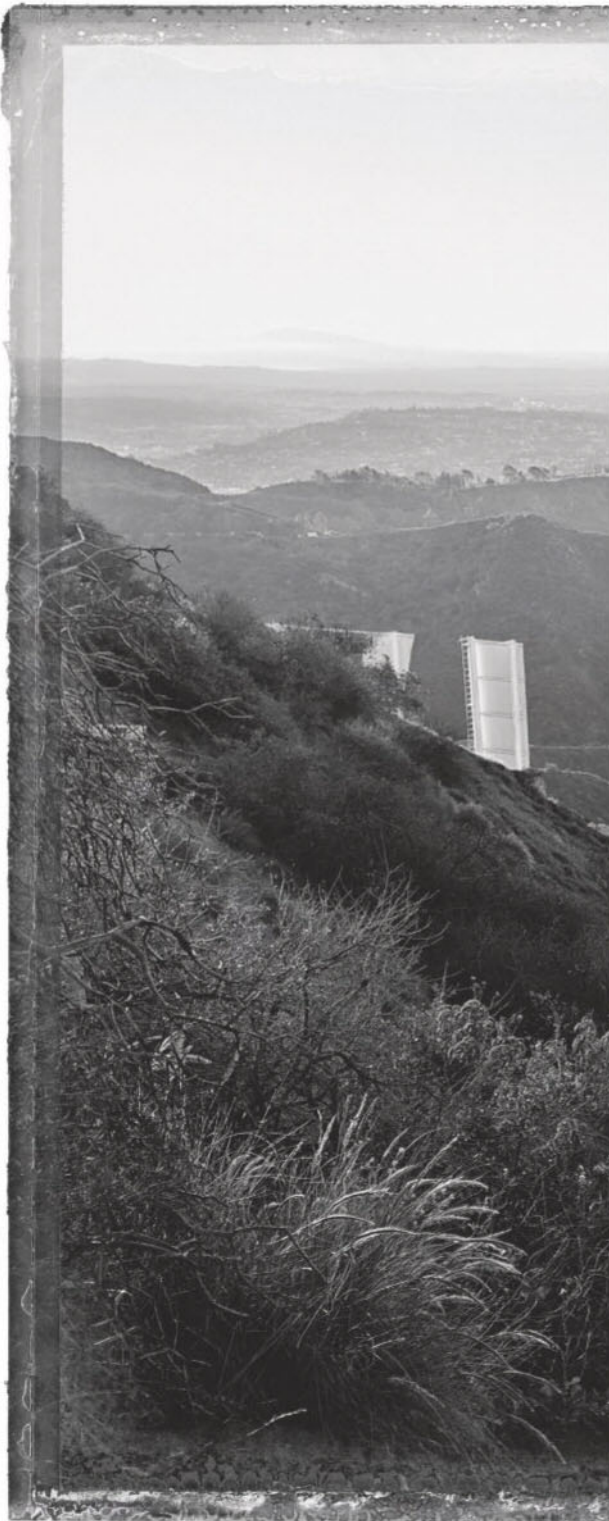


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Silent city

In a series of ghostly Polaroid images of Los Angeles, **Christopher Thomas** shows us a haunting landscape of striking architecture, as **Oliver Atwell** reveals



The documentation of the American landscape is a firmly established practice in American photography, both past and present. The city of New York, for example, has found itself subject to the scrutinising eyes of many artists, including Helen Levitt, Richard Sadler and Matt Weber. Equally, Stephen Shore and Walker Evans have amply documented the often mundane suburban and rural slices of life

Union Station II,
Los Angeles, 2017

ALL PICTURES © CHRISTOPHER THOMAS



that make up large swathes of the country. The most famous of these figures is, of course, Ansel Adams whose images of California have become influential to generations of artists. However, within the state of California there lies a city that despite its fame remains largely unexplored through the eyes of contemporary photographers.

It may seem odd to suggest that Los Angeles is photographically under-represented, but a look

through the medium's history reveals it has been somewhat overlooked as a place of visual interest, though Julius Shulman's *The Birth of a Modern Metropolis* is a work worth seeking out. This under-representation makes sense in many ways. Despite its beautiful architecture and light, Los Angeles is a city designed to be viewed on the fly; it's a landscape often viewed as a blur through the car windscreen as commuters drive

**Hollywood Sign I,
Hollywood Hills,
2017**

from home to work and back again. To travel through LA on foot is almost unheard of (the writer Will Self tried it once or twice without much success). Photography, particularly landscape photography, requires studied meditation, time and patience. It requires legs.

In his new book, *Lost in L.A.*, a collection of 'city portraits', shot on a Linhof 4x5 large-format camera and Polaroid Type 55 black & white film, Munich-born

photographer Christopher Thomas noted this dearth of documentation and decided to get out and reveal the splendour of a city that, as many have noted, seems to exist in a place between dreams and consciousness.

'Back when I started photography, I was working on a lot of advertising photography, particularly car shoots,' says Thomas. 'Eventually, I wanted to do something to balance that out and that's when I started producing large-format portraits of my hometown of Munich. Later on, I expanded my scope and that was when I continued these portraits through my images of New York, Paris and Venice. What's interesting about those cities is that they are all locations largely defined by their iconic buildings, such as the Empire State Building in New York, and the Notre Dame Cathedral in Paris. Los Angeles is a little different.'

Thomas had already been travelling back and forth between Munich and Los Angeles several times a year over three decades while working as an advertising

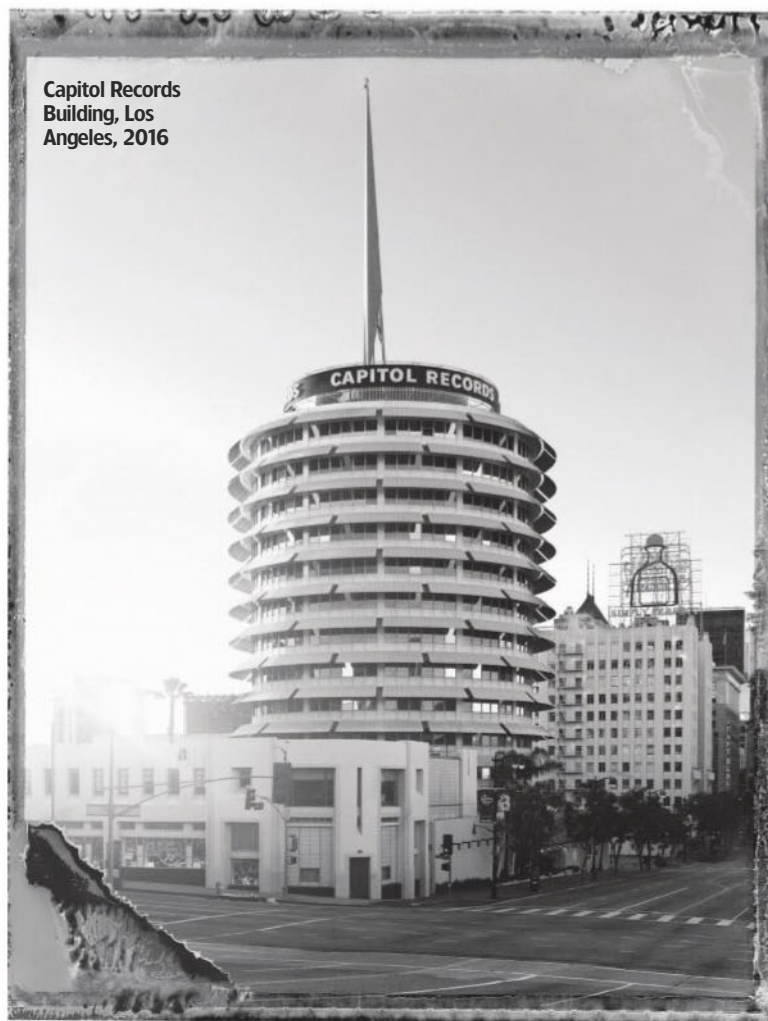
photographer. During one of his later trips he decided to apply the ideas developed over his previous projects to L.A. So, in 2014, he jumped in a camper van and began the first of several month-long investigations of the City of Angels.

A different city

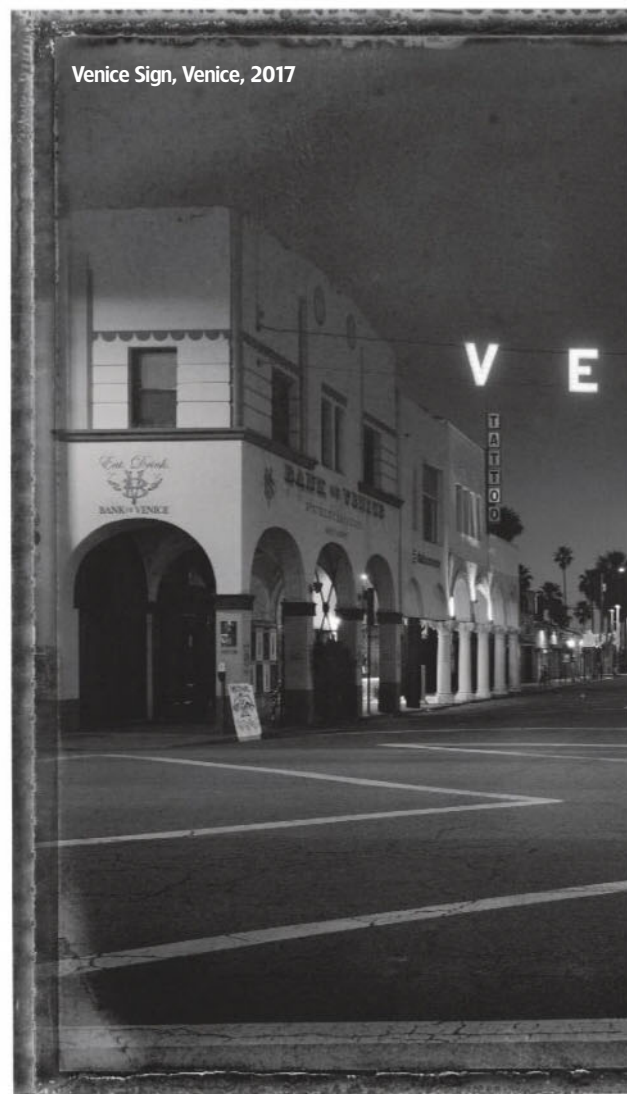
'Los Angeles, compared to the cities I have previously shot, lacks the kinds of immediately recognisable architecture and landmarks that form the make-up of many iconic cities,' says Thomas when I ask him why he was drawn to the city. 'The most obvious one is the Hollywood sign, although not many people know that it began life as a real-estate advertisement.'

'What really drew me to L.A. was the challenge of finding the hidden beauty of the city. I was also keen to find a view that was distinct from the clichés of the beaches and girls on roller skates. I was much more interested in the quiet and hidden parts of the city.'

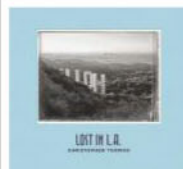
During his initial excursions, Thomas prepared extensive research notes, where he marked



Capitol Records Building, Los Angeles, 2016



Venice Sign, Venice, 2017



Lost in L.A. by Christopher Thomas is published by Prestel, £39.99, ISBN 978-379 13-837-5-0

down notable architecture, possible times of day to shoot, best times of year, ideal weather, position of the sun and even where to park.

One of the most notable and surprising aspects of the images, aside from the gorgeous and immediately recognisable bleeding Polaroid edges, is the fact that they are devoid of people and vehicles. It's a quality that makes the images appear timeless, as though they have been dug up from the earth from an unknown period of history.

'I've always admired the old photography of European cities taken around 1900,' says Thomas. 'The images were interesting for their structured clearness and peacefulness. In those images, you just see the city. There are no people, no horse carriages, nothing. Just the city as it is. The reason for that, as you may have guessed, is the fact that these photographers, due to technical necessity, were working with long exposures, which were often five to ten minutes long. So, while there were people present in the areas in which they were shooting, they vanished within the long-exposure. I really wanted to



continue that tradition because I was seeking to capture the true essence of LA. That involved me making sure that people and cars were not present in the frame by shooting long exposures. People became invisible within the frame.

‘On a technical level, I was able to reduce things as much as possible by shooting large-format black & white Polaroid. Eschewing colour in some ways helps to take the images outside of time. Furthermore, removing colour makes the images quieter and helps me and the viewer to hone in on exactly what I want to show in terms of the graphic, geometric forms of the architecture. I also tended to shoot quite early and sometimes at night. This all required a great deal of patience because there could often be obstacles to work around, such as someone parking their car in front of a building, the weather not being quite right, or the fact that a building’s lights weren’t switched on during a night shoot.’

While Los Angeles does not perhaps contain landmarks that immediately spring to mind, that’s not to say the city is devoid of

distinctive locations. The city does after all host restaurants such as the world’s oldest McDonald’s, Norms, Randy’s Donuts, as well as Sleeping Beauty’s Castle in Disneyland, Santa Monica Beach, various gas stations, piers and the more-than-impressive Walt Disney Concert Hall. The city is also a canvas for futurist Googie buildings, such as the Capital Records building and Theme Building. The fact that all of the images were shot on Polaroid offers the project a kind of taxonomic feel. *Lost in L.A.* feels like something that sits between a survey and portrait project. In fact, all of these locations are captured under the banner of what Thomas terms ‘city portraiture’.

‘When I shoot a portrait of a person, I’m attempting to reveal the character and the soul of that person,’ he says. ‘There’s no reason not to apply that same notion to a place, a city. Los Angeles has its hidden treasures and it possesses a kind of beauty that’s not revealed on first sight. It has an extensive variety of “faces”. By capturing the vast diversity of locations,



Christopher Thomas graduated from the Bavarian State Teaching Institute for Photography and has received a number of international awards as a commercial photographer. As an artist, he has established a reputation through his city portraits and each series is accompanied by a publication.

I’m able to bring to light the huge diversity of the city’s character.’

That diversity extends to the weather. When you think of Los Angeles, you think of vast blue skies and scorching sun. But in Thomas’ work, we find a Los Angeles at odds with our preconceptions.

‘I really had a great deal of luck with the weather when I was in Los Angeles at the beginning of this year,’ says Thomas. ‘The weather was wild, wet and foggy. In some of the images in the book and exhibition, you’ll see great dramatic skies such as the one over Coasters Drive-In or clear skies marked by brushstrokes of cirrus cloud over the Walt Disney Concert Hall.’

A great success of any project of landscapes and cityscapes lies in its ability to surprise viewers who are familiar with the locations. We can all become blasé with our surroundings, walking with our heads down, our ears plugged with music. It’s a distinctly modern malady.

‘There’s always one common reaction I get from people either viewing my books or seeing the exhibitions,’ says Thomas, ‘and it’s that they say they live around the corner of the location and pass by it every day but they have never seen it in this way before. Despite the familiarity of the location, it’s almost like they’re seeing it with fresh eyes. That’s the kind of endorsement for my work that I really appreciate.’

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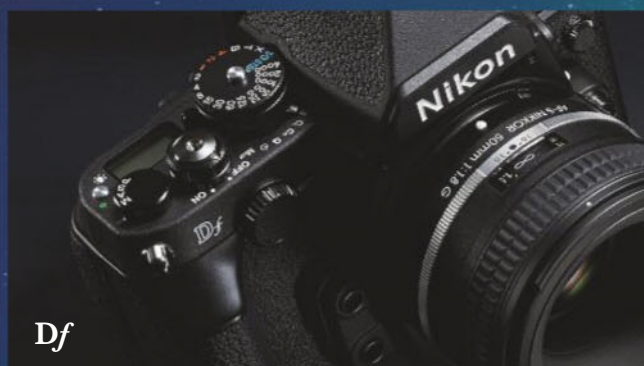


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Tour de force

This year's Army Photographer of the Year contest was the biggest ever, with nearly 800 entries. One of the judges, AP Editor **Nigel Atherton**, looks at some of the winners

In the British Army not all shooting is done with guns – sometimes they use cameras, and some of them are really rather good at it. The annual Army Photographer of the Year contest – this year co-judged by AP Editor Nigel Atherton, along with award-winning press photographer Peter McDiarmid – is open to the Army's professional photographers in the pro categories, as well as regular soldiers in the amateur ones, with one category open to the public. The results perfectly convey the variety of life in the armed forces.

The Photographer of the Year crown went to Army Photographer Sergeant Rupert Frere, who won both first and second places in the Professional Portfolio category as well as winning the Professional Story, Social Media Video and Multimedia Video categories. A former bomb-disposal operator with three tours of Afghanistan under his belt, Rupert now spends his days blowing up photographs as part of the in-house team at Army HQ in Andover, Hampshire.

The best overall image prize went to Sergeant Jonathan van Zyl for a striking close-up portrait, while Bombardier Murray Kerr won the Best Amateur Portfolio. Ironically, the public category was won by Petty Officer Owen Cooban of the Royal Navy. The online public vote was won by Army cadet trainer Paul Clark for a portrait of a young cadet.

The winners and runners-up were announced at a ceremony at the Imperial War Museum in London. Visit www.army.mod.uk.

1,000 miles Cpl Jonathan van Zyl Professional Portrait

➤ A young soldier from 3 PWRR. Known for being the U.S.'s largest multinational live fire exercise, Exercise Northern Strike has been privileged with the company of 3rd Battalion The Princess of Wales's Royal Regiment (3 PWRR), widely known as 'The Tigers', on their annual multinational event. 140 Reservists from Kent, Surrey and Sussex have put their civilian jobs aside for the annual two-week training exercise where British and American troops train together in their Platoons.



© OWEN COOBAN RN





© CORPORAL JONATHAN LEE VAN ZYL/NOO CROWN COPYRIGHT

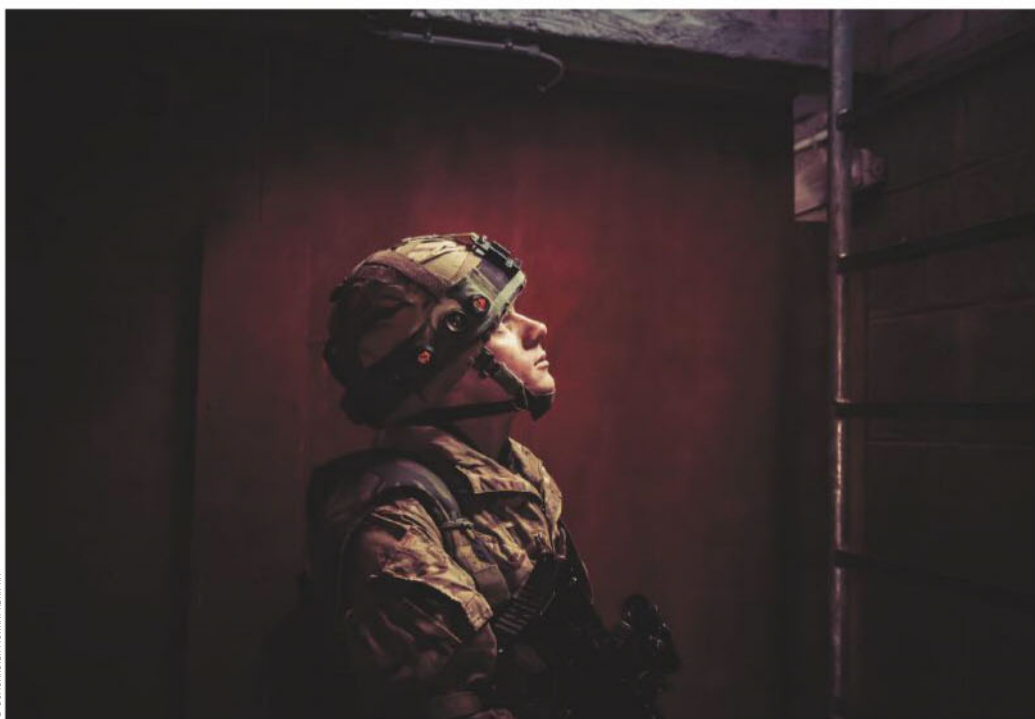
Remembrance PO Owen Cooban, RN Operation Camera (public)

◀ Chelsea Pensioners marching past the Cenotaph in Whitehall at this year's Service of Remembrance. Serving detachments from the Armed Forces also marched to the Cenotaph in Whitehall where they formed a hollow square for the nation's most solemn annual event.

Strategy requires thought Bdr Murray Kerr Amateur Portfolio

▶ Officer Cadets from Royal Military Academy Sandhurst on Exercise Dynamic Victory, Hohenfels, Bavaria. This is the final confirmation exercise of the 44-week commissioning course; it tests the cadets' suitability to become junior officers in the field army.

© BOMBARDIER MURRAY KERR BA





Fist Bump Guy Butler

Professional Sport/
Adventure Training

Taken at MOD Lynham during a regimental boxing night. A boxer from the Royal Electrical and Mechanical Engineers (REME) is shown giving a fist bump to the Commanding Officer.



18,000ft WO2 Ben Houston Amateur Portrait

◀ Taken at Aldegrove Flying Station, Northern Ireland, this image is of pilot Sgt Jamie Mayer of the Army Air Corps, in front of a Brittan Norman Defender aircraft, used for air reconnaissance.



Less Emissions

Richie Willis

Amateur Sport/Adventure Training

⬅ This picture was taken at Bournemouth Air Show and depicts a member of the Parachute Display Team from the Princess of Wales Royal Regiment (PWRR), known as the Flying Tigers.

Jungle is massive

Sgt Rupert Frere RLC

Professional Portfolio

✔ 'Soldiers from 1st Battalion the Irish Guards in the Belize jungle on Exercise Mayan Storm. The training exercise is named after the ancient Mayan people that previously inhabited Central America. The Hounslow-based soldiers, many recruited from Liverpool and Ireland, have to navigate and survive amid the natural dangers – venomous spiders, snakes and tropical disease.



The Rifles

SI Paul Clark

Best Online (Public vote)

⬅ This photograph was taken at the Bristol Army Cadet Force (ACF) annual training camp, which was in August and held at Penhally Camp, Tenby, Pembrokeshire. The Cadet in the photo is Cadet Corporal (Cpl) Brooke Collins from the Brislington Detachment of Bristol ACF. It was taken during a break in lessons, and the Cadets were about to prepare for a fieldcraft exercise.



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Essential guide to using filters

Lee Filters celebrates its 50th anniversary this year, so we've teamed up with them to bring you eight pages of inspiration and information on the best filters for your pictures



Changing exposure with Lee Filters

For the past 50 years, **Lee Filters** has been the choice of filter manufacturer for discerning photographers who want to manipulate exposure. **Angela Nicholson** explains the why and the how

Now in its 50th year, Lee Filters is the world's leading manufacturer of professional-quality light-control filters. The Andover-based company's filters are used not only in photography, but also in motion picture and television productions, theatrical and live stage events, and architectural and themed entertainments.

Within the world of stills photography, Lee Filters has probably been best known for its graduated filters, which enable photographers to balance the exposure of a bright sky with that for the land. However, over the past few years, the Stopper range of filters, which are used to extend exposure time, have become extremely popular. And now a new range of ProGlass IRND neutral-density filters has been launched. So what's the difference between them?

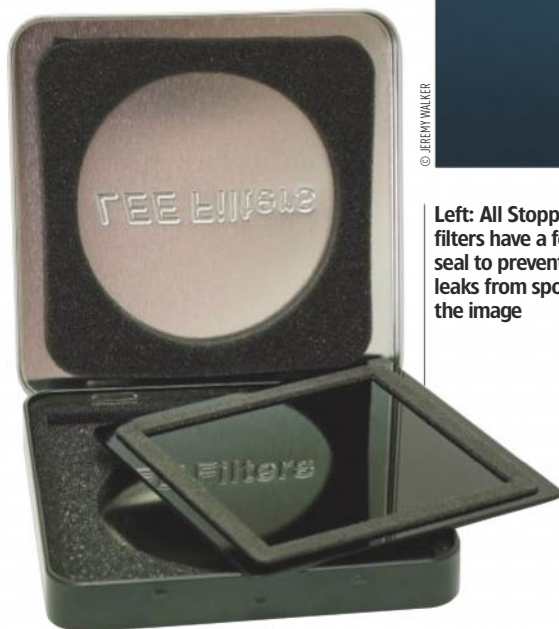
The Stopper range

Lee Filters Stopper filters have been designed to enable photographers to extend exposure times. This has the effect of causing anything that is moving within the frame to become blurred in the final image. It's a popular effect in both seascape and landscape photography, where choppy water is made smooth and clouds or waterfalls are transformed into silky streaks.

There are three strengths of Stopper filter available: the Little

Stopper, which extends exposure by six stops; the Big Stopper, which brings a 10-stop extension; and the 15-stop Super Stopper.

The dark appearance of the Stoppers is created by adding dye to the glass when it's still liquid, so the colour is mixed throughout the filter. In addition to the black dye, there's also a hint of blue, as this helps deal with infrared (IR) pollution, which is a particular issue with long exposures and can make blacks appear brown. It's tricky to correct IR pollution issues, but adding blue turns it into a white balance shift, which is much easier to address post-capture. Over the



Left: All Stopper filters have a foam seal to prevent light leaks from spoiling the image

years, many photographers have come to love the blue note of unadjusted Stopper images.

Because of the blue tone, Lee Filters doesn't refer to the Stopper Range as being neutral-density (ND) filters – they're called Stoppers because they stop light from entering the lens.

One interesting effect that has also proved popular with the Stopper range is the slight vignette that is created with wideangle lenses. This happens because light at the edges of a wideangle frame enters the filter at a more acute





‘Long exposures have the effect of causing anything that is moving to become blurred’

angle then it does with longer lenses, and thus it has to travel through more of the filter. This means more light is cut out.

ProGlass IRND filters

Lee Filters developed ProGlass IRND filters many years ago in response to a request from its parent company, Panavision – a movie camera business. Panavision recognised that infrared pollution

was causing problems with ND filter use in the movie industry, and that many hours of grading were being spent purely trying to correct for different levels of pollution effect. The solution was for Lee Filters to produce a neutral filter that also cut out infrared light and it has quickly become the number one filter in the film industry. Now, Lee Filters has made this filter available to stills photographers

A classic long-exposure image, showing flat, milky sea, wispy clouds and the characteristic blue cast of a Stopper filter
Nikon D3X, 14-24mm f/2.8 at 24mm, eight minutes at f/11, ISO 100, 0.6 ND hard grad, Super Stopper, blue colour cast uncorrected

who want a more neutral result than is possible straight from the camera with the Stopper range.

One of the key differences between the Stopper range and the ProGlass IRND filters is that ProGlass filters have a surface coating and there's no dye mixed through the glass. This is a more expensive process, but it means that the filter doesn't cause vignetting with wideangle lenses.

Lee Filters ProGlass IRND filters have a protective coating, but they should be treated with care to avoid damaging the neutral-density layer.

Making the grad

Our complete guide to Lee Filters graduated neutral-density filters

Unlike Lee Filters' Stopper and ProGlass IRND filters, which are both made from glass, the company's graduated neutral-density (or ND grad) filters are made from resin and dipped by hand. That's because resin allows tight control over the graduation lines during the manufacturing process. Glass filters need to be sprayed, which requires part of the filter to be masked off, and this makes it very hard to create a smooth graduation.

The first step in making a filter is to cast the blanks. These have to be completely flat. Next, the filters are dipped, with the skilled technician carefully building up the density and controlling the transition. It can take an hour to complete the dipping process of one filter.

Finally, the filters are made optically flat, to prevent distortion. It's essential this is done after the

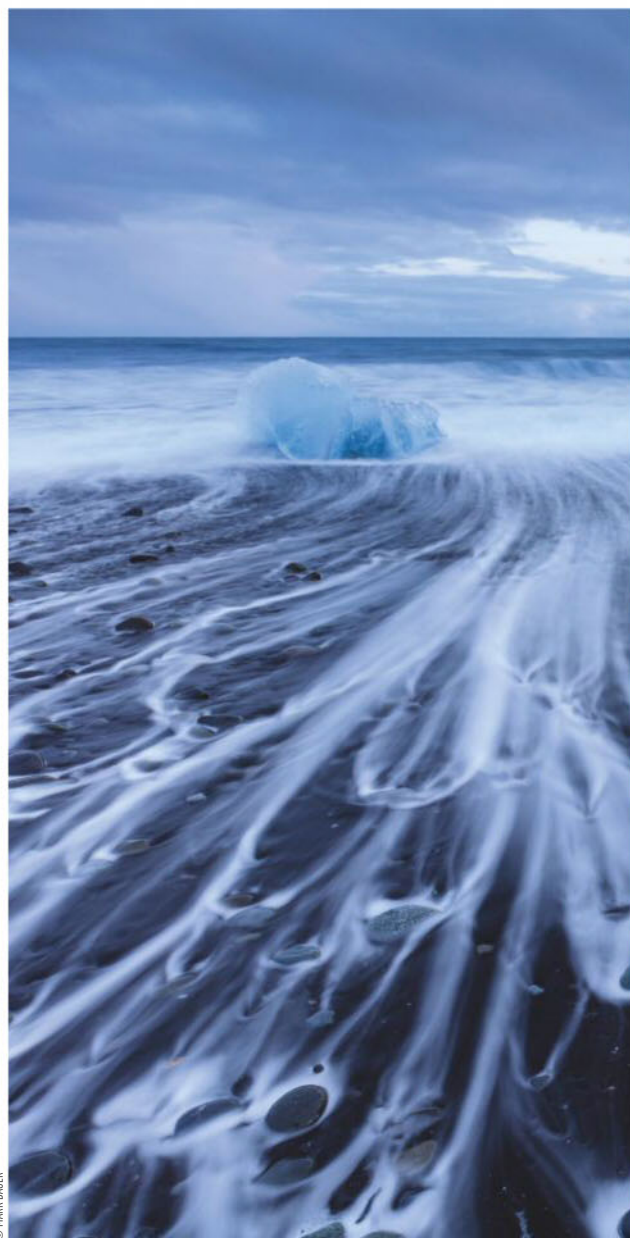
dipping, as the warm dye could affect the flatness of the filter.

The Lee Filters systems

Lee offers several different systems. The most widely used and extensive is the 100mm system. This is suitable for use with mirrorless and DSLR models, and those with Four Thirds, APS-C, full-frame and even some medium-format sensors.

The Seven5 system has been developed with mirrorless cameras in mind, with a smaller size that's designed to complement the more compact cameras and lenses.

At the other end of the scale is the SW150 system, which is specifically designed for use with ultra-wideangle lenses such as the Canon EF 14mm f/2.8 L II USM, Nikon AF-S Nikkor 14-24mm f/2.8G ED, Samyang 14mm f/2.8 ED AS IF UMC, Sigma 12-24mm f/4.5-5.6 II DG HSM and Tokina AT-X 16-28mm f/2.8 PRO FX.



© MARK BAUER

HOW TO USE AN ND GRAD



© JUE CORNISH

The purpose of an ND grad is to reduce the amount of light that reaches the sensor in one area of the image, making it appear darker than it would otherwise. Typically, it's used to darken a bright sky so that the exposure it requires comes close to that of the land and is well within the dynamic range of the camera. Let's take a look at the steps in detail.



STEP-BY-STEP IMAGES © ANGELA NICHOLSON

Measure the exposure range

With the camera in manual-exposure mode, set the ISO value and select the aperture that gives you the depth of field you need. Then, using your camera's general-purpose metering (often called Evaluative, Matrix or Multi-zone), measure the exposure required by the land. Then do the same thing for the sky.



Choose strength and type

If the reading for the land is 1/100sec and that for the sky is 1/400sec, for instance, the difference between them is two stops (EV), so you should use a two-stop grad (0.6 ND). A greater difference requires a stronger filter. Also take a look at the horizon and decide what type of graduation to use.



Without an ND grad, the sky in this image would be very overexposed
 Canon EOS 5DS,
 EF16-35mm f/4L IS USM
 at 16mm, 2 seconds
 at f/16, ISO 100, 0.9 ND
 very hard grad

Gradually does it

ND grad strengths

Lee Filters makes its neutral-density grads in six strengths. The weakest, a 0.3 ND, cuts out one stop or 1EV of light, while the strongest is a 1.2 ND, which has a four-stop rating for dealing with extreme exposure differences.

Because Lee Filters manufactures all its graduated filters by hand, it's possible to order a bespoke filter if you need one for a particular purpose.

Selecting the graduation

The ND grads have four different graduations: soft, medium, hard and very hard. With a soft graduation, the transition from clear to dark is quite long but with very hard it's abrupt.

Which one to choose depends on several factors, including the scene you're photographing. With a landscape that has trees or buildings that break up the horizon, for example, a soft or medium ND grad is usually the best choice, as it will be less visible on the elements that extend into the sky. With a very clean horizon, such as the type you often see with a seascape, a hard or very hard ND grad is ideal.

However, the kit you're using also plays a part. For example, because of the shallow depth of field, a very hard ND grad is often the best choice with a telephoto lens. It ensures the effect starts where you need it. Also, smaller sensors need a more abrupt transition because the graduation covers a proportionally larger area of the sensor in comparison with a full-frame or medium-format camera.



Mount the adapter

The Lee Filters holder has a universal mount that attaches to a lens via an adapter ring. The first step is to select the correct size adapter ring for your lens (the filter size is usually written inside the lens cap) and screw it on before clipping the holder onto the adapter. The holder can be rotated on the adapter if required.



Position the filter

Slide the filter into the holder so that the dark part covers the brightest area of the image – usually the sky. Looking in the viewfinder or on the screen in live view mode, make sure the edge of the graduation lines up with the horizon or wherever the change in brightness occurs. Aim for the transition to be invisible in the image.



Take the shot

Focus the lens as normal, but check the angle of the graduation doesn't change. If necessary, focus then switch to manual focus to prevent it adjusting and realigning the graduation. With the exposure set to the value you found for the land in step one, take the shot and assess the result. If necessary, adjust the exposure or filter.

Extending exposure

with Lee Filters

Long-exposure photography has never been easier or more popular. Find out how to get involved using **Lee Filters** products

Lee Filters called the first of its Stopper range the Big Stopper because it stops a great deal of light (10EV) from entering the lens. Using it would take a 1/60sec exposure to 15 seconds, for example.

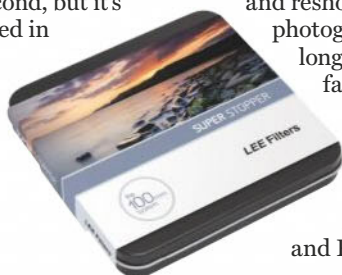
Because a 10-stop reduction can be overkill in twilight, the next filter in the line-up was the Little Stopper, which cuts out 6EV. This allows a 1/60sec exposure to be extended to one second, but it's more commonly used in fairly low light levels when the base exposure is likely to be a little longer.

The most recent introduction to the range is the Super

Stopper, which cuts out 15EV to enable extremely long exposures and allows the use of wide apertures with long exposures in bright conditions. With this filter in place, a 1/60sec exposure extends to eight minutes.

The ProGlass IRND filters are available in six different strengths: two, three, four, six, 10 and 15 stops.

Because you can check the results in-situ, then adjust the exposure and reshoot if necessary, digital photography makes shooting long exposures in daylight far easier than it is with film, and it's had a major climb in popularity. Here's our guide to using Lee Filters Stopper and ProGlass IRND filters.



© JONATHAN CHITCHELY

USING PROGLASS IRND FILTERS



Set up the camera

Long exposures need your camera to be perfectly still, so a sturdy tripod is essential. Set it up, then compose the image and focus the lens. You may be able to use AF with the filter in place, but often (especially with the Super Stopper), you need to focus without it and then switch to MF to prevent focus altering.



Noise control

Because the imaging sensor heats up during a long exposure, it's advisable to activate your camera's long-exposure noise-reduction system. This makes a second blank exposure immediately after the imaging exposure. It enables the camera to detect where noise will appear within the image and extract it for you.



Take a reading

Without the filter in place, set the camera to manual-exposure mode and set the aperture and ISO values. Now, take an exposure reading to find the base exposure. You need to know this and the strength of the filter that you're going to use to calculate the length of the exposure when the filter is in place.

Use the app



Lee Filters offers two free smartphone apps for iOS and Android devices. One is designed for use with the Stopper range while the other is for the ProGlass IRND filters, but they both work in the same way.

All you need to do is select the strength of the filter you're using by tapping on the correct box at the top of the screen. Next, rotate the dial on the left of the screen to select the base exposure time – the exposure that's required without the filter. This will automatically rotate the left dial and reveal the exposure that's required with the filter in place.

Do the maths

The tricky part with long exposures is calculating the duration. If you don't have access to the apps (above) you'll need to do a little maths. If you're using the Little Stopper, which is a six-stop filter, you need to multiply the exposure by 64x. If you're using the Big Stopper (10 stops) you need to multiply it by 1024x and if you're using the 15-stop Big Stopper the exposure needs to be multiplied by 3,198,720! You may need a calculator or at least a pen and paper to ensure you correctly convert an unfiltered time that's measured in a fraction of a second into one that's measured in minutes.

How long is long enough?

The length of exposure that's required to blur moving elements depends upon the speed and direction of the movement. Fast water can usually be smoothed in just 30 seconds, but clouds usually move much slower and you may need an exposure of a couple of minutes. If you make it too long, however, they will record as streaks of a grey/white mass, so will look like a uniformly overcast sky.

In cities, the aim is to have an exposure that's long enough for the main part of the scene to register clearly. If people are moving briskly across the scene, an exposure of 10–15 seconds may be enough, but if there are people pausing or walking slowly you may need to extend it to several minutes.

With the Little Stopper in place, a base exposure of 1/20sec becomes three seconds
Nikon D800E, 24-70mm f/2.8 at 44mm, 3 seconds at f/11, ISO 50, 0.6 ND soft grad, Little Stopper



Mount the filter

Slip the filter into the holder and dial in the required exposure time. With most cameras, if this is longer than 30 seconds, you'll have to shoot in Bulb mode, making a remote release essential. With mirrorless system cameras and SLRs in live view mode, you may be able to preview the image on the camera screen.



Take the shot and check

Press and lock the remote shutter release and time the exposure (if you're shooting in Bulb mode) before unlocking the release to close the shutter. Then wait for the noise-reduction system to do its job before reviewing the image. Check that both the exposure and level of blur are correct; alter and reshoot if necessary.



Correct the cast

If you've used a Stopper filter, you may want to correct the blue cast. This is easily done with the likes of Adobe Camera Raw or Lightroom. The simplest method is to use the White Balance correction tool and click on a neutral part of the image. Alternatively, use the white balance adjustment slider to warm the image.

Get creative

with long exposures

Long exposures are popular in landscape and seascape photography, but they can come in handy during city shoots, too

There are few things more frustrating for a photographer than visiting a spectacular landmark, only to be surrounded by hordes of tourists preventing you from getting the great shot you've been planning for so long. Every time you find the perfect angle, it seems a new tour guide appears, umbrella in hand, leading a troop of brightly dressed sightseers. Thankfully, Lee's Stopper and ProGlass IRND filter ranges can come to the rescue and enable you to blur out the milling throng.

The key to preventing others from appearing in your shots is to select an exposure that's long enough for them to have only been in the same position for a very small proportion of the time the shutter is open. Before you take your shot, spend some time observing the scene. If people regularly pause in the same spot, perhaps to take a picture, you'll

need a much longer exposure than if everyone is constantly moving.

It's also important to think about the direction that people are moving in. If they are walking directly towards you, for instance, there's likely to be a section of the scene that is always obscured. If they are moving across the scene from left to right, however, you stand a much better chance of blurring them out of the image.

Footprints in the sand

You also need to think about the consequence of the person's actions when they are in the frame, as this could impact upon your image. If they walk across a sandy beach halfway through your exposure, they may not appear, but a ghostly version of their footprints is likely to feature, mixed in with an equally ghostly version of the fresh sand.

Similarly, if they walk in and remove a bicycle from the railings

This was a 15-second exposure, so our model had to stand stock-still while people milled around
Olympus OM-D E-M1 Mark II, 12-40mm f/2.8 at 12mm, 15 seconds at f/11, ISO 200, ProGlass IRND 3.0ND (10-stop) filter

With a very long exposure you can often eliminate people from your image, while a moderate exposure captures the atmosphere
Olympus OM-D E-M1 Mark II, 12-40mm f/2.8, 30 seconds (below left), 20 seconds (below right), ProGlass IRND 3.0ND (10-stop) filter



© ANGELA NICHOLSON

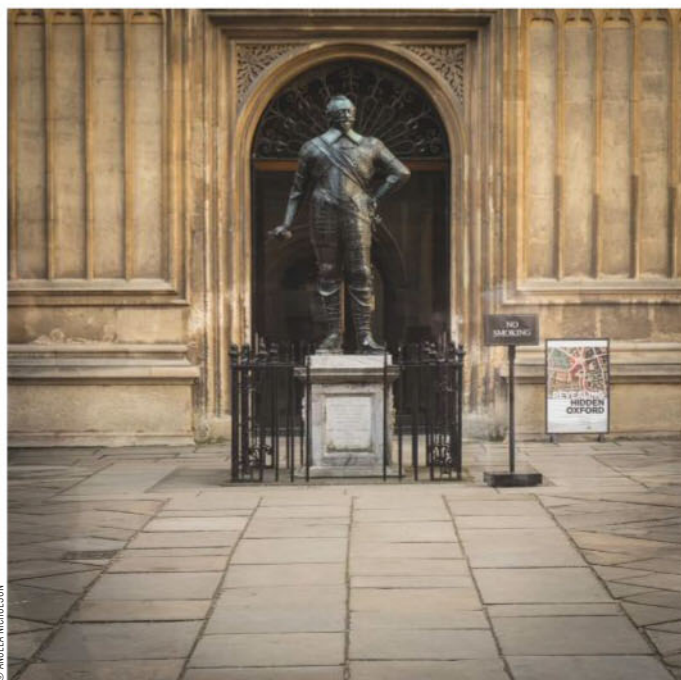
in your shot, then the railing will start to register where the bike was, producing a blurred mash-up.

To blur or not to blur?

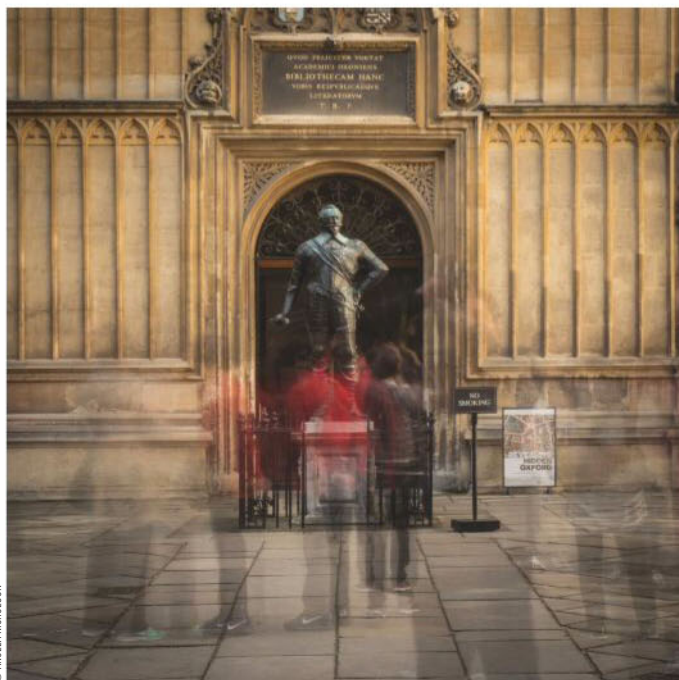
While on some occasions you may want to use a very long exposure to prevent anyone from registering in your image, often it's worth using a more moderate exposure so that they are partially recorded, being transparent and blurred. This can help to convey the popularity of a location while not distracting from the view of the landmark itself.

It can also be effective to include someone in the shot who isn't moving. This could be a willing accomplice or even yourself, provided you're confident that your camera and tripod are secure.

Bear in mind that the longer the exposure, the harder it is for someone to be completely motionless and those little movements that come from breathing or blinking will all have an impact upon their sharpness in the image.



© ANGELA NICHOLSON



© ANGELA NICHOLSON



© JOE CORNISH

Why do so many pros use **Lee Filters**?

Lee Filters have many high-profile fans – read on to discover why

By now you'll have learned the basics of using the Lee Filters system, and seen some interesting creative applications. Of course, there are other filter systems, but the sheer number of top pros who use Lee Filters speaks volumes. In the landscape and nature genres in particular, Lee Filters are the go-to choice of some of the biggest names: people like Joe Cornish, Charlie Waite, Paul Gallagher, Adam Burton, Ross Hoddinott, Colin Prior and David Noton. So what is the secret of Lee's enduring appeal?

'I find Lee Filters the best in terms of quality,' says Paul Gallagher. 'I run

workshops, so I can compare the filters with those from other makers – the clients turn up with filters and there is no comparison in terms of quality and neutrality.' Quality is also essential for Charlie Waite. 'If I can't rely on any aspect of my equipment, I am on a hiding to nothing. I can rely on Lee Filters as they are optically perfect, optically flat and there is absolutely no colour cast.'

Another long-term user is David Noton, who also cites quality as the main reason he has been using Lee Filters for 20 years. 'With a Lee Filter, the neutral in an ND grad is truly neutral – essential for any

Landscape photographer Joe Cornish describes the use of filters as helping him to 'paint with light'. In this image, he used a 0.9 ND soft grad

light for hours, days or weeks.' For Joe Cornish, who's also been using the system for more than 20 years, it's also about the build quality. 'The system just works – the holder is really robust but is very simple and works better than any other filter holder I've tried. The pricing is reasonable, and because of the way I use the filters to paint with light, it has proved to be fantastically versatile and flexible system.'

Meanwhile for landscape photographer Jeremy Walker, it's about ensuring that your filters are as well made as your cameras and lenses – because to put an inferior filter in front of your expensive lenses make no sense. 'From the chemicals to the hand dipping to the finished product, Lee carefully controls every stage of the process.'

Finally, fine-art photographer Jonathan Chritchley points out that Lee filters mean he can get as much right in-camera as he can, rather than relying on editing images on a computer. 'The Lee system is very versatile, so I can use long-exposure filters, such as the Big Stopper, alongside ND grad filters.'



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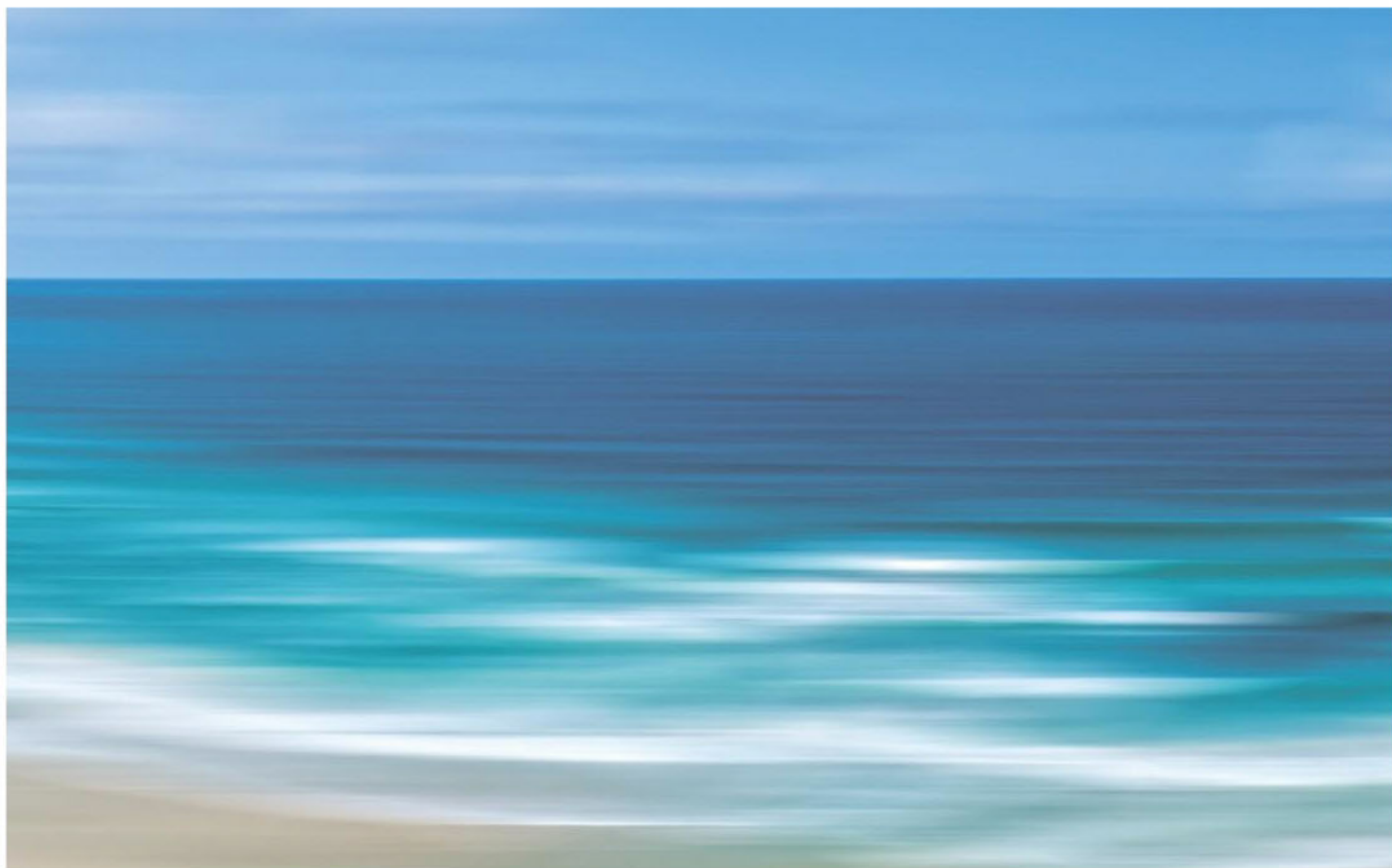


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Reader Portfolio

Spotlight on readers' excellent images and how they captured them

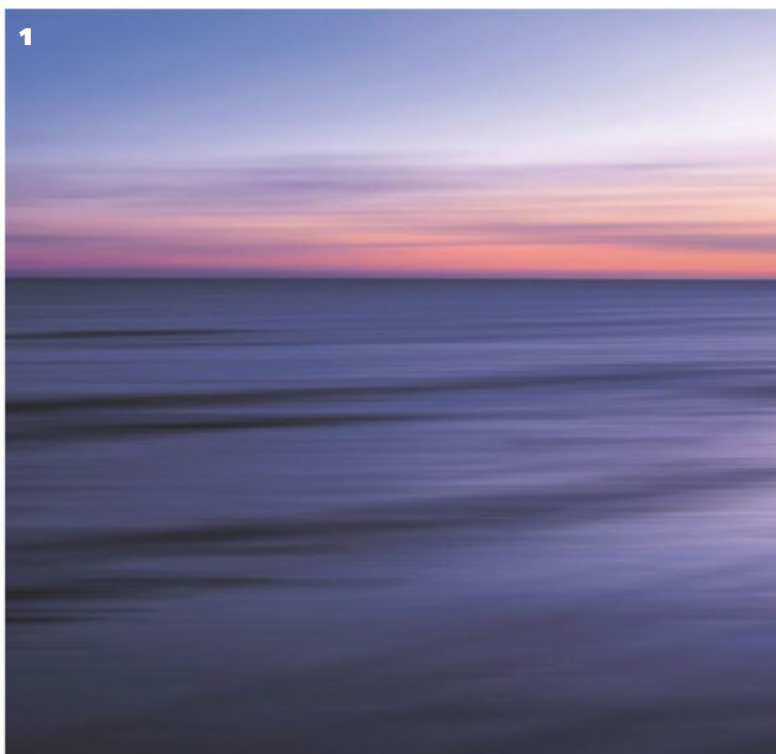


Robert Maynard, West Sussex



Robert's father was a professional wedding photographer for more than 25 years. After growing up around photography and developing a passion for the medium, he decided to follow in his father's footsteps. When Robert was younger he often took a camera out with him on their family fishing trips. He would spend a lot of time taking photographs from the bank of the lake and learnt a lot from his father. Now Robert spends much of his time exploring and shooting landscapes, especially during the golden hours and enjoys capturing the magic of sunrises and sunsets. Robert hopes to have more travelling adventures in order to capture beautiful scenes all over the world.

1



Felpham Beach

1 This was taken during the winter at one of Robert's local beaches. On the day there was a lot of movement in the water, which has been beautifully blurred. The combination of the texture in the sea and the colours in the twilight sky have resulted in a stunning effect

Nikon D800E, 35mm, 0.5sec at f/10, ISO 160, tripod, 0.6 soft grad



Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit www.manfrotto.co.uk

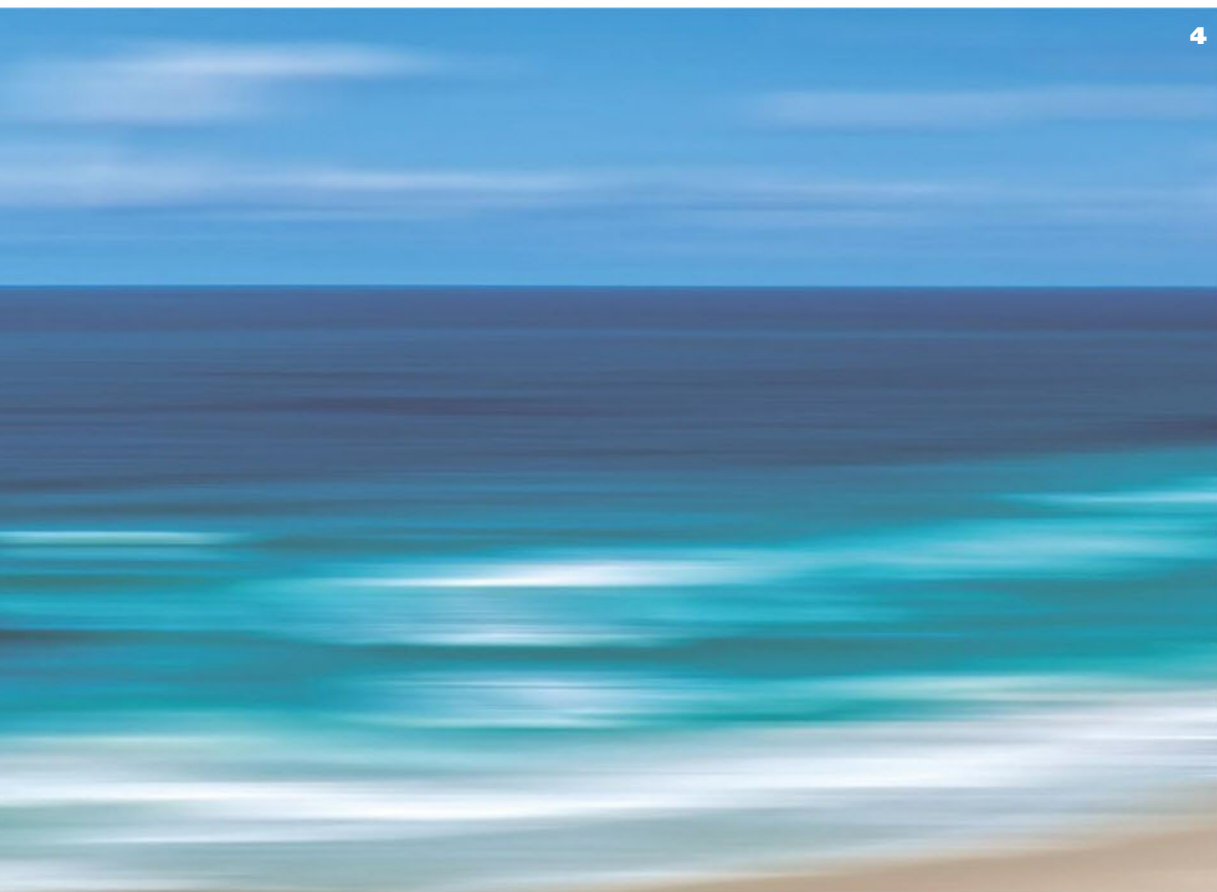
Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



YOUR PICTURES IN PRINT

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



4

Cornish Coast

4 Robert was hiking along the coastline during the summer when he stopped to admire the classic blue and turquoise colours of the sea. A panoramic crop emphasises the long stretch of this beautiful Cornish coastline
Nikon D800E, 35mm, 1/60sec at f/11, ISO 100, tripod, polariser

West Wittering

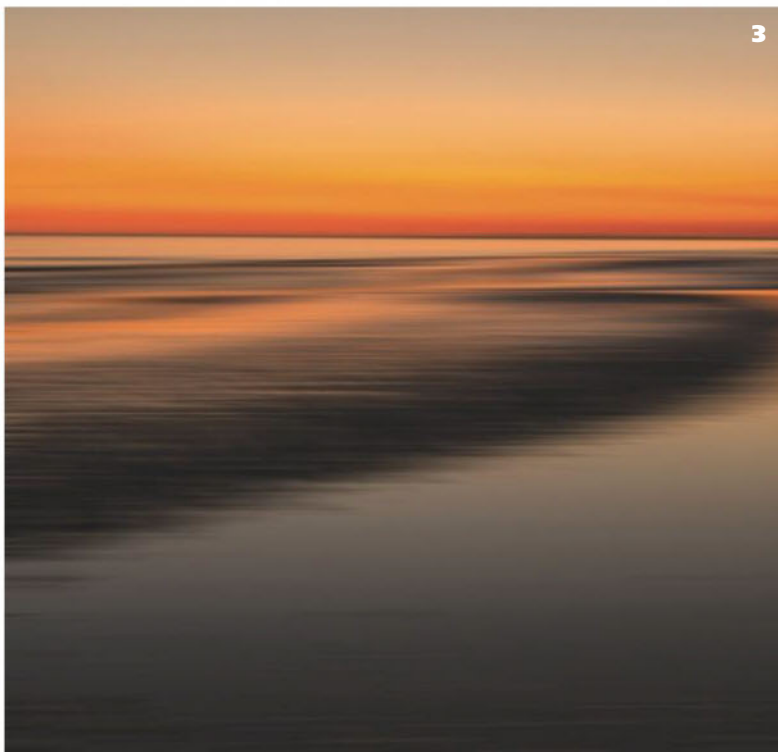
3 The beach at West Wittering is sandy, and during low tide can produce some interesting patterns. Robert has captured the shallow pools reflecting the colourful sky
Nikon D800E, 50mm, 1/50sec at f/16, ISO 100, tripod, soft grad 0.6



2

West Bay, Dorset

2 By using a long focal length of 200mm Robert has focused our attention on the pattern of the surface of the sea and pink sky
Nikon D800E, 200mm, 1/50sec at f/8, ISO 100, tripod, 0.6 soft grad, polariser



3

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Top 50 Accessories

So you've got your camera and you're all set - but there are a host of gadgets available to help improve your images. We've chosen the top accessories that would make excellent Christmas gifts for yourself or loved ones, whatever type of photography you're into





Lee Filters Field Pouch

● www.leefilters.com ● £38

Keeping all your filters safely in one place is a good idea, to prevent any getting damaged or lost. The Lee Filters field pouch is one of the best examples and its lid covers the entire pouch to prevent inclement weather reaching your kit. It's big enough to hold 100x150mm graduated filters and stores up to ten filters. If you'd like to store your filter holder and adapter rings, note that a couple of compartments will need to be sacrificed. It has a strap to sling it over your shoulder and also comes in a sand/tan colour. It would be a perfect gift for any serious photographer working with 100x100mm or 100x150mm filters.



Manfrotto Xume magnetic filter adapters

● www.manfrotto.co.uk ● £9.95-£42.90

This adapter system comprises a magnetised ring that screws onto the front of the lens, and a steel adapter that screws onto the back of a filter. This allows the filter to be attached to or detached from your lens instantly by the force of magnetism. If you've ever spent a freezing winter morning fumbling around trying to screw a circular polariser or ND filter into your lens, the attraction should be obvious. There's a risk of vignetting with wideangle lenses, but aside from that the system works really well.



Rogue FlashBender 2 XL Pro

● www.rogueflash.com ● £95

The Rogue FlashBender 2 XL Pro is an all-round solution that can modify light in a number of ways. It can be used as a white reflector panel, softbox and stripbox with grid and packs down into a shallow carry case. The FlashBender is made up of a main reflector

panel that secures to a flashgun. The other attachments can be secured to the front with Velcro, so it's very simple to use. The downside is the flash head has to be aiming upwards with the Rogue attached by its secure strap. This is fine indoors or in calm outdoor conditions.

Artisan Obscura Soft releases

● www.artisanobscura.com ● \$30

A soft shutter release is designed to improve the feel of your camera's shutter button. Artisan Obscura specialises in making a range of solid wood soft releases, designed to have a rustic charm while improving the handling and shooting experience. One of these would make a great gift and though not cheap, they're beautifully made and highly recommended.



Meike Speedlite MK320

● www.amazon.co.uk ● £54

If you're after a small flash at a bargain price, the MK320 is ideal. It has a bounce-and-swivel (but non-zoom) head, TTL and manual modes, and an optical slave unit for off-camera work. It also has a stroboscopic mode; plus three LED lights to assist focusing or for video shooting. Operation is simple, and there's a USB socket for battery charging. Available for Canon, Nikon, Fujifilm, Panasonic/Olympus and Sony cameras, it comes with a diffuser, stand and protective pouch.



Leef iBridge 3 32GB

● www.leefco.com ● £60

If you shoot 4K video, or raw images with an iPhone, you may have noticed how quickly you run out of space. The iBridge 3 offers extra storage, without having to spend a premium on a higher-capacity phone. It's basically a memory stick with a 180° curve. At one end is a lightning connection that plugs into your iPhone or iPad, and at the other is a USB 3.0 socket. It's simple to set up and use, and can be password protected.



MacWet gloves

● www.macwet.com ● £30

Made of thin, high-grip material, MacWet's gloves have become increasingly popular for a wide range of outdoor pursuits. Wearing them, operating a camera is easy, whether via button controls or a touchscreen. Made of a thin polyamide and polyurethane material, the gloves come in two styles for warm or cold-weather use, each with two different cuff lengths. There's a choice of six colours, each in 14 sizes.





Interfit S-type Speedlight bracket 60cm softbox

• www.interfitphotographic.com • £35

The Interfit S-type Speedlight bracket and 60cm softbox is medium sized and comes with a flash bracket to attach it to a light stand. Bowsen S-type modifiers can be attached for increased versatility. With an inner and main diffuser, light is effectively diffused before reaching the subject. The kit comes in a small carry case that belies the size of the pop-up softbox when assembled. At just 33x25x11cm, it's fairly compact and packs away neatly and quickly, ideal for the photographer on the go. The softbox itself is quick and easy to assemble, taking just a couple of minutes at most.



COOPH rope strap for Leica

• www.cooph.com • £55

The COOPH rope strap is a product that comes from the collaboration between Leica and apparel manufacturer Cooperative of Photography. Manufactured from mountaineering rope and designed to provide 'rugged elegance', this strap features hand-sewn leather end pieces that are nicely embossed with the Leica logo and fitted with metal split-rings ready to attach to the camera's strap eyelets. Those who like its rugged, functional design can choose the standard length (100cm) or opt for a longer 126cm version that rests the camera closer to your hands. For the adventurous Leica photographer who likes mountaineering or just wants to add character to their camera, it's worth a closer look. Various different colours are available.



Manfrotto Lumimuse LED lights

• www.manfrotto.co.uk • £45-100 depending on size (Lumie 3 LED - £45, 6 LED - £70, 8 LED - £100)

Manfrotto Lumimuse LEDs are compact, inexpensive and high-performance lights for the enthusiast photographer. Rather than having lots of small LEDs, they feature Manfrotto's super-bright surface-mount LED technology. In simple terms, that means fewer, bigger and brighter LEDs than the Spectra models. There are three sizes available: the smallest features three LEDs, while the medium-sized Lumimuse has six and the largest features eight LEDs. All three are powered by built-in Li-Ion batteries that conveniently recharge via Micro USB. This also allows the lights to be much smaller when compared to similar AA/AAA battery-powered models.

Think Tank Photo Trifecta 8 Mirrorless Backpack

• www.thinktankphoto.com • £85

It may not be the cheapest backpack but the Trifecta 8 has all the space a compact system camera owner will need for a day's shooting, with room for a compact system camera with mounted lens, and two or three additional lenses. It sits comfortably on your back and has well-placed, supportive padding. For hiking, the bag is small, light and comfortable, and for city shooters it won't get in the way on busy streets or public transport.



Think Tank Photo CF/SD + Battery Wallet

• www.thinktankphoto.com • £8

Handy small pouch that holds a battery on one side and a memory card on the other

STOCKING FILLERS



WhiteWall ultraHD Photo Print

• www.whitewall.com • £10.95 (40x30cm print)
Online photo lab WhiteWall's ultra HD photo print service is its latest gallery-standard offering. If you'd like to create sharp, punchy prints on high-gloss paper, we recommend it

Camera pencil sharpener

• www.game.co.uk • £15

A TLR-shaped sharpener with a built-in drawer to collect shavings



Camera cufflinks

• www.amazon.co.uk • £13

Look sharp with these stylish Rolleiflex-inspired retro cufflinks



Tamrac Arc Compact filter case

• www.tamrac.com • £16
Neatly carry three filters up to 77mm diameter



Op/Tech rain sleeve

• www.intro2020.co.uk • £5.95/pair
An inexpensive way to protect your camera and lens from rain and dust

Vanguard Veo AM-264TR

● www.vanguardworld.co.uk ● £80

A surprisingly versatile monopod, this has three foldable legs at the base, each fitted with an anti-slip rubber foot. Open these to form a tri-stand platform. There's a ball joint for smooth panning and tilting, and the rubber handle provides excellent grip when hands are wet or you have gloves on.



MyMyk SmartMyk

● www.amazon.com ● £149

Unusually slim and lightweight, with a shock mount housed within the weather-resistant body, this microphone is designed to reject noise from behind the camera or from either side, providing a noticeably richer sound quality than the built-in mics on most cameras.



WD My Passport Wireless Pro

● www.wdc.com/en-gb ● £144 - £339

If you're out on an extended shoot, this is the best portable backup solution we've seen, with storage options from 1TB to 4TB. Pop in your SD card, press the copy button and it'll back up your photos with no fuss, and even perform an incremental backup next time you insert the same card. You can then view your shots on a phone or tablet using the device's inbuilt Wi-Fi.



Benro Slim Carbon Fibre tripod TSL08CN00

● www.benroeu.com ● £120

Possibly the best-value carbon-fibre tripod on the market, this Benro's four-section legs can be set independently to three angles, and the twist leg locks can all be undone together in a single, half-turn motion. The tripod is easy to set up too. The main drawback is the lack of a short centre column for ground-level work, but otherwise this is an ideal lightweight option for users of mirrorless cameras or mid-range DSLRs.



Manfrotto Twistgrip

● www.manfrotto.co.uk ● £40



Do you like to use your smartphone to take pictures? The TwistGrip clamp allows you to mount smartphones with a width of 80mm or less onto any support or accessory that features a 1/4in thread connection. Perfect for time-lapses, long exposures or group shots, it lets you take full advantage of your phone's photo capabilities.

Lee Filters ProGlass IRND

● www.leefilters.com ● From £158

Lee's range of six ProGlass IRND filters are available for Lee's three filter systems – Seven5, 100mm and SW150. The strongest is the 4.5ND – a filter that permits a huge 15-stop reduction in light. If you like to shoot long exposures in colour and require the highest level of colour accuracy these are definitely for you.



Nisi V5 Pro 100mm Filter Holder

● www.philnortonphotography.co.uk/nisi-filters ● £143

The Nisi V5 Pro is an aluminium holder with three plastic filter slots. In the box you get the holder, polarising filter, rotating adapter ring and three step-up rings. The polariser works well, but one quirk is that rotating it can tighten it in the adapter ring, making it fiddly to remove later. The UK distributor is Phil Norton.



Canon Windbreaker AP-WB001

● www.canon.co.uk ● £125

With subtle branding on the cuffs and on the inside, this stylish jacket doesn't shout 'Canon user' and has photographer-friendly features to keep your top half dry and insulated when working in the great outdoors. Pockets are softly lined, it has pockets to stow away memory cards and best of all it's incredibly light so you barely know you're wearing it. After a shower or the wind subsides, you can scrunch it up and stow it away in a small compartment of your bag. The material and stitching is first class, but be warned that you may need to choose one size larger than you think as they do come up quite small.

Sirui 3T-35

● www.sirui.eu/en ● £80

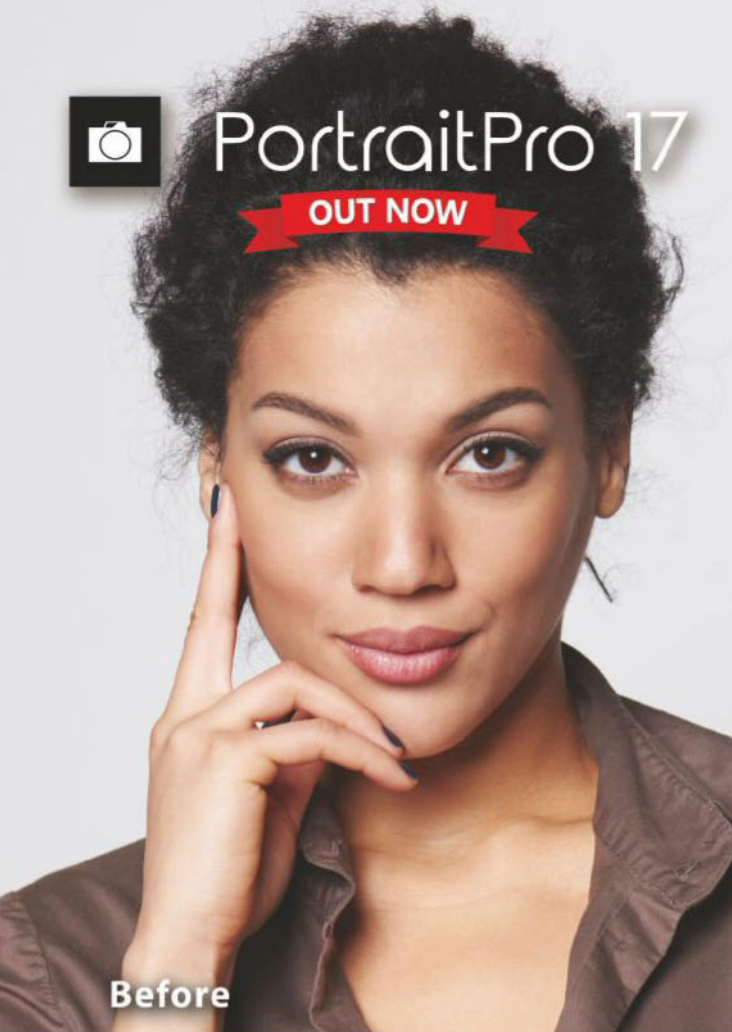
Sirui makes a wide range of high-quality camera supports, and the 3T-35 is a clever multifunctional table-top tripod that's a cut above most others on the market. It has interchangeable centre columns – one fixed-length, the other extending to give a 34cm maximum height – or the head can be attached directly to the legs for low-level shooting. Alternatively with the legs folded upwards, it becomes a camera handle for video shooting. The head features an Arca Swiss-compatible quick-release clamp. Overall this is a nifty piece of kit that's available in either a sober black or a more striking red finish.





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Circular Filters

Circular filter sizes range from 25mm to 105mm depending on the filter. Visit srb-photographic.co.uk for more!



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Hold Fast Camera Swagg

• www.holdfastgear.com • £130

The Hold Fast Money Maker is one of our favourite camera harness support systems for carrying two cameras simultaneously. The Camera Swagg has the same design albeit made from a non-leather material. High grade cotton canvas, anchored metal d-rings, safety straps that connect to the side lug mount, completely bypassing the clip and screw for ultimate security, makes this an essential accessory for any photographer who regularly shoots with two cameras off the hip. Wedding photographers who have tried other harness systems but haven't found one to their liking are recommended to give this example a try. Better still, it can also be paired with a camera leash to create a three-camera setup or add the ability to attach and use other accessories. It comes available in blue, copper, red or black colours and comes in one size fits all. Just be wary of the customs charge when you place an order and import it from the US.



Syrp Super Dark Variable ND

• www.johnsons-photopia.net • From £139

As variable ND filters go, this is one of the best we've tested. It sandwiches two polarisers, to prevent between 5 and 10 stops of light (ND32-ND1024) penetrating the lens to the imaging sensor, and is available in two sizes – large or small. The large filter kit includes two step-up rings (77mm and 72mm) to fit the filter's 82mm thread; the small kit has a 67mm thread and provides 58mm and 52mm step-up rings. It offers clear stop markings and most importantly, delivers neutral colour that's free of the heavy colour cast you can get with some ND filters, saving time correcting such issues in post. It is beautifully presented in a leather case.



Wacom Intuos Photo

• www.wacom.com • £59

The smallest model in Wacom's line-up of graphic tablets is aimed at those who'd like to take fine control of the cursor at the editing stage. The supplied pen allows the creation of precise selections, with accurate control from its 1,024 pressure-sensitive levels. Flicking a small switch enables touch control, and the tablet supports multi-touch gestures such as pinch and zoom. There's an integrated pen holder, three spare pen nibs and an optional wireless accessory kit (£32) if you don't fancy connecting it via USB. It's thin and light enough to carry on the go, and performs faultlessly.



Tenba DNA 10 Messenger Bag

• www.tenba.com • £100

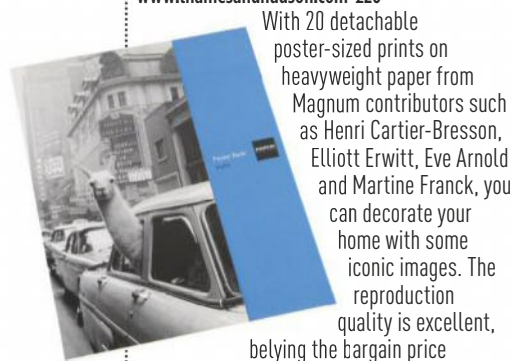
A small, messenger-style bag, the Tenba DNA 10 is designed for a mirrorless system, plus tablet. Made from premium-quality materials, right down to the Quiet Closure Velcro used for the flap (allowing you to open the bag almost silently – great for wedding or wildlife photographers), the bag has magnetic clips that snap into position without you having to look at what you're doing. The camera compartment has three sections, for a camera with lens attached, and two lenses either side. Inside the main compartment is a zipped pocket, and smaller pockets for accessories.



STOCKING FILLERS

Magnum Photos: Poster Book

www.thamesandhudson.com £20



With 20 detachable poster-sized prints on heavyweight paper from Magnum contributors such as Henri Cartier-Bresson, Elliott Erwitt, Eve Arnold and Martine Franck, you can decorate your home with some iconic images. The reproduction quality is excellent, belying the bargain price

PNY The Outdoor charger

www.pny.com/eu £19



Keep all your devices charged with this water-resistant powerbank



Wildlife Watching Supplies C14.3 Standard Double Beanbag (inc liners)

www.wildlifewatchingsupplies.co.uk £30

When you're shooting at ground level, or don't have space to use a tripod, a beanbag is perfect for supporting cameras with long lenses or spotting scopes. This C14.3 is a fine example, with two main compartments that can be filled with beans, rice, corn, bird food, or for an ultra-light option, polyester. It's designed to support lenses up to 600mm

Camera lens mug

www.debenhams.com £15



Complete with a lens-hood lid that doubles as a coaster or biscuit holder

Chocolate camera

www.thechocolateworkshop.co.uk £35



A full-size vintage 35mm SLR sculpted from chocolate. What's not to like?



Vanguard Alta Pro 2+ 264T

● www.vanguardworld.co.uk ● £189

A very flexible tripod, this has a centre column that can be tilted off-vertical then rotated freely relative to the legs, so the camera can be pointed in almost any direction. Sturdy enough to hold an enthusiast DSLR, it's a great choice for landscape or macro photography.



Fjällräven Barents Parka

● www.fjallraven.co.uk ● £450

Robust and waterproof, the Barents Parka has synthetic padding that makes it ideal for changeable winter conditions – especially where temperatures are below zero. This long parka has a detachable hood with synthetic-fur edging for extra protection against snow and sleet, and its sleeve cuffs can be adjusted with Velcro. There are numerous pockets for maps, phones, gloves etc, plus a hidden pocket for valuables, and two inside pockets.



Billingham Hadley One

● www.billingham.co.uk ● £265

The latest addition to Billingham's range of satchel-style camera bags has been rethought to meet the demands of today's digital photographers. Accordingly, it gains a padded internal compartment for a 13in laptop and a more flexible interior partitioning system. It comes with a half-width insert that'll hold a camera and one or two lenses, leaving space for everyday items alongside. As always from Billingham the Hadley One is impeccably made in England from premium materials including canvas, leather and brass, and comes with a five-year guarantee. It may be pricey, but it's a beautiful bag that should last you a lifetime.



LowePro Flipside 400 AW II

● www.lovapro.com ● £155

The 400 AW II is the replacement for one of our favourite photo backpacks, the 400 AW. It takes a 10in tablet and 15in laptop, DSLR with up to a 300mm mounted lens or compact drone, compact tripod, four to six additional lenses and a flash. Photo backpacks for serious photographers don't get much better than this.

Páramo Halcon Jacket

● www.paramo-clothing.com ● £295

Super-lightweight, and able to cope with up to four hours of rain, the Páramo Halcon Jacket is ideal for spring, summer and autumn. It uses soft, breathable waterproof fabric, which is quiet and rustle-free, so shouldn't scare off wildlife when you move. The jacket has decent size pockets on the outside for carrying accessories, and two large internal mesh pockets. It comes in both men's and ladies' fits, in a wide range of sizes.



Techart PRO Leica M – Sony E autofocus adapter

● www.techartpro.com ● £425



This ingenious adapter from TechArt allows a huge range of old manual focus lenses to be used on Sony E-mount cameras, while providing reasonably functional autofocus. It accepts Leica M-mount lenses directly, but practically any SLR lens can be attached using a further mount adapter. The adapter only functions on a relatively limited range of bodies that support on-chip phase detection, namely the Alpha 7 II, Alpha 7R II, Alpha 9, Alpha 6500, and in principle the new Alpha 7R III. It works best with shorter focal-length lenses and is a great way of resurrecting a collection of treasured old optics.

Syrp Genie Mini

● www.syrp.co.nz ● £270



There are numerous devices that will rotate your camera when shooting timelapses, but the Syrp Genie Mini is the best we've seen. Programmable from your Android or Apple smartphone over Bluetooth, it can also be used to record sweeping video footage or creating panoramic stitched images. It may not be cheap, but in terms of quality, ease of use and functionality, it's a superb bit of kit.

GoPro Hero6 Black

● £499



The GoPro action camera may have many imitators but it is still king for now. Its newest model features 4K video at 60fps, 240fps super slo-mo in HD, raw shooting, GPS, digital stabilisation, a touchscreen, voice activation and waterproofing. Ideal if you, or someone you know, likes active sports, or wants an indestructible pocket stills and video camera.



Loupedeck

• www.loupedeck.com • £300

Loupedeck is an editing console designed for photographers who'd like to make light work of tweaking their photographs in Adobe Lightroom. By placing all the key Lightroom functions at your fingertips, it makes the process of editing large numbers of images faster – once your

muscle memory learns what all the buttons, dials and knobs do, that is. As well as dedicated controls, custom buttons can be personalised and setup to perform secondary functions using its excellent software. For those who use Lightroom on a daily basis and are conscious of how long it takes to edit images, the Loupedeck can save you vital time and drastically speed up workflow.

Manfrotto 190 Go! carbon-fibre tripod

• www.manfrotto.co.uk • £309

Manfrotto has a well-deserved reputation for making excellent tripods for serious photographers, and this flexible, lightweight model is probably our favourite. It uses quick-action twist leg locks, with 4-section legs to keep it compact when folded. The legs can each be set to four different angles using large, easy-to-press levers, but this tripod's real trick is a clever mechanism that allows the centre column to be set horizontally then freely rotated to wherever you need. It's sturdy too, and easily capable of holding a full-frame DSLR and 70-200mm f/2.8 lens.

Rotolight NEO 2

• £299

While lacking the out and out power of a conventional flashgun, the Rotolight NEO 2 removes almost everything that's intimidating about strobe lighting. It's a flashgun, but also a very bright continuous LED light so you can see exactly the effect of the flash before it fires – and you can use it as a video light. Uniquely, the colour temperature of both the flash and continuous light is precisely adjustable using the dial and kelvin display, so you can match it to your camera or the ambient illumination.



Zeiss ExoLens Pro System for iPhone

• from £179 (for wideangle lens kit)

If you take your smartphone photography seriously there's no better way to show it than by strapping a Zeiss lens to your iPhone. The system is based around a bracket that attaches to your phone, to which you affix either an 18mm equivalent wideangle, a 56mm equivalent short telephoto, or a macro zoom with a 40-80mm equivalent focal length.

As you'd expect from Zeiss, each optic offers stunning edge-to-edge sharpness and contrast, with virtually no distortion.



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Specialising in handcrafted canvas and leather bags, Gillis London has mastered the vintage look. This bag is made of high-quality buffalo leather and can house anything from a mirrorless kit to a DSLR. It has two separate compartments – the lower section can house a body with a telephoto lens attached, while the upper section has a tray and dividers, and can hold a body and a few lenses. However, you can configure the set-up to suit you.



DJI Spark

• £489 (£699 for combo kit)

Drone photography is taking off in a big way, thanks almost entirely to DJI. The new Spark squeezes most of the features of its award-winning Mavic Pro into a much smaller package – when folded it's no bigger than the average tele-zoom lens. Yet it features a camera with dual-axis stabilisation that can shoot full HD video as well as 12MP stills. With a host of auto-features to ensure you don't crash it, the Spark is the perfect introduction to drone photography.

Rotolight NEO 2

Geoff Harris, Nigel Atherton and Michael Topham try out this all-in-one modelling light/flash solution in a range of situations

At a glance

£299 inc VAT

- Zero recycle time in flash mode
- 85,000 full power flashes on six AA batteries
- Built-in Elinchrom Skyport HSS wireless flash receiver
- www.rotolight.com



The past few years have seen some genuinely innovative LED solutions for working photographers, and keen amateurs, who don't have bottomless pockets or big trailers in which to cart all their gear around. There's the Westcott Ice Light, for example – a daylight-balanced LED wand developed by wedding photographer-to-the-stars Jerry Ghionis – and there are many rectangular LED light panels; and now there's the Rotolight NEO 2. On paper, the NEO 2 sounds like a no-brainer. It combines portability with energy-efficient continuous lighting and high-speed sync flash features. The NEO 2's continuous modelling-light functionality has obvious benefits to the portrait or product photographer, while the flexibility of high-speed flash up to 1/8000sec should be enough to freeze all but the most extreme subjects. And all this for less than £300, which these days will barely buy a half-decent lens for an APS-C SLR. So, what is the NEO 2 like in practice?

The short answer is, very impressive. Considering its power and flexibility, the unit is impressively compact and portable, so it won't take up a lot of space in your bag. Build quality seems solid, so long as you take reasonable precautions. As a basic LED modelling light, the NEO 2 is a cinch to use. It takes six AA

NiMH or Li-ion batteries, which provide about 1.5 hours of continuous lighting at maximum power. This is arguably the biggest downside of using the NEO 2 as a modelling light compared to some other rivals, but that's at maximum power, remember – and you also have the option of DC power over the D-Tap connection, or AC power from the included adapter. The batteries last longer in high-speed-flash mode, and can run for 85,000 full-power flashes.

We mentioned how easy the NEO 2 is to use. There is electronically adjustable colour

temperature in both flash and continuous modes, with a built-in Kelvin display, so it's easy to adjust white balance or match ambient light settings for more natural-looking shots. The variable colour temperature range goes from 3150–6300K, meaning it can be quickly and easily balanced to the ambient light, whether tungsten or natural daylight. Rotolight claims the new unit is 85% brighter in continuous mode than its predecessor, and it is certainly brighter than I expected, but not so much that it dazzles your subject.

For wedding photographers, for example,

Connection

You can also physically connect to your camera via a flash lead.

Power

The NEO 2 provides 85,000 full-power flashes on six rechargeable AA batteries.



Simple controls

Power and colour temperature are easily controlled via these buttons, which also bring up the more advanced options.



Attaching

The unit fits on to hotshoes and can be easily stand or tripod mounted.

hotshoe support is a big advantage, as you don't have to wave the unit self-consciously around or stand mount it (though it is easily stand mounted if needed). As well as freeing up your hands, it's a lot less distracting for your subject – you want the happy couple looking at you, not your LED lighting. The NEO 2 also creates a more attractive circular catchlight in the eyes compared to the wand-shaped Ice Light, say, and using it just feels like a more natural and spontaneous experience.

Rotolight further claims its AccuColour LED technology delivers outstanding



The flash capability is sufficient for studio portraits

Fast, portable and flexible

Reviews editor Michael Topham gave the NEO 2 a try in the studio

THERE'S a lot more to the NEO 2 than its portable design, impressive build quality and simple arrangement of twin dials. One of the key features I was keen to try out was its flash capability, and though it's no substitute for the best speedlights when it comes to maximum power output, the fact it supports high-speed sync flash with sync speeds of up to 1/8000sec with zero recycling time will be of great benefit to photographers who'd like to freeze subjects in their tracks and shoot continuously without power loss, light loss or any form of interruption.

I tested the NEO 2 with the supplied Elinchrom Skyport 2.4GHz HSS wireless flash receiver, which offers wireless control for up to 10 lights in four groups up to 200m (656ft). Having the option to control the power output, intensity of the modelling light and temperature control direct from the Skyport mounted to the top of my camera saved a huge amount of hassle. Best of all, there's no delay between making an adjustment via the Skyport and the NEO 2

making the change. To take better control of light spill, I also took advantage of the optional barn doors that came supplied with our review kit. Although it's by no means the quickest of accessories to attach, they're robustly made and are just what you need to direct the light precisely and prevent the spill being so wide. As with the Rotolight AEOS we tested earlier this year, the LED panel keeps very cool in operation and produces very little heat – making it comfortable to use for extended periods in the studio.



Optional barn doors help control the spill of light

Using the NEO 2 for video

AP Editor Nigel Atherton used the NEO 2 on a video shoot

WE AT AP have tried many small LED video lights, so the first thing to figure out is what the NEO 2 offers that the others don't. It doesn't take long to find out. First, it is brighter than other similar-sized lights we have used. When shooting some close-range interviews, I rarely needed to set the brightness level above 25%, though it's great to know that the power is there for longer range work, or those occasions where smaller apertures are required. The usefulness of the variable brightness control is enhanced by the addition of the LED read-out, which displays brightness level as a percentage or, in True Aperture Dimming mode, as an f-stop.

Secondly, the variable colour temperature is a great feature, enabling you to match the available light, either by eye (as I did) or using the Kelvin display when you need more precision. If you need more wacky colour effects than simple white-balance adjustment, a selection of doughnut-shaped filter gels are available that can be attached to the front in seconds. You get four filters with the light.

Thirdly, it may seem a small thing, but the NEO's circular shape makes for attractive catchlights, and if you're filming something reflective enough to show the LEDs, a translucent diffuser gel can be fitted to the front, which also softens the light. For more creative uses, the NEO 2 offers the same selection of customisable CineSFX effects as its much larger sibling, the AEOS: fade-out, strobe, lightning, fire, TV flicker among others.

The NEO 2 comes with a small ball head with a threaded accessory shoe on the bottom so it can be attached directly to the camera's cold shoe or screwed onto a stand. I screwed mine to the end of a monopod so I could hold it off to the side of the subject while I was filming solo in a crowded room.

Overall the NEO 2 is extremely portable and quite lightweight even with its six AA batteries, making it no hardship to carry.



AP editor Nigel Atherton uses the NEO 2 on a monopod



As a modelling light, the Neo 2 works a treat - easily bright enough for this gloomy temple interior, with nice circular catchlights

colour rendering for perfect skin tones, and while such press-release hyperbole needs to be taken with a pinch of salt, a bit of time spent adjusting the white balance and power settings can yield some very nice results, as our test shots reveal. The compact and convenient shape also means you're more likely to want to get out and about with the NEO 2 - we can see travel and documentary photographers using it, as well as portrait and wedding pros, as it's so handy for fill-in light, or adding that extra bit of illumination as the light fades on location.

High-sync flash

While it's perfectly acceptable to use the NEO 2 as a hotshoe or stand/tripod-mounted LED modelling light, that would be missing a few tricks. Being able to switch to high-speed sync flash mode and access sync speeds up to 1/8000sec, with zero recycle time, is a massive selling point for such a compact and reasonably priced unit. The big leap forward is the inclusion of a built-in 2.4GHz Elinchrom Skyport Receiver. You don't need a separate flash receiver and Skyport offers wireless control for up to 10 lights in four groups up to 200m (656ft).

It took a couple of goes to set everything up with the camera, and the manual is rather minimalist, but the effort is worth it. As well as some of the advanced video features covered in *Using the NEO 2 for Video* (left), there are some really nifty extras. True Aperture Dimming, for example, uses shutter speed and ISO information, as well as distance data, to calculate the proper aperture for your shot. It improves speed and use, and helps you quickly get the appropriate power settings for your subject. The NEO 2 comes with a filter pack, filter holder, and a belt pouch for storage, but as mentioned, the unit easily fits into a typically sized camera bag or rucksack - useful, as the NEO 2 comes

in handy as an instant lighting solution out on the street as well as for indoor shoots.

Verdict

While it would be premature to say the NEO 2 will be one of AP's accessories of the year, it's a strong contender. You get a lot of bang for your buck - sophisticated LED modelling light features combined with powerful high-speed flash options - in a robust, easy-to-use and portable package. So long as you realise the limitations of the batteries in constant-lighting mode, and are prepared to cough up for extra accessories if necessary, the NEO 2 is a cracking buy. **Geoff Harris**



Being able to hotshoe or stand-mount the unit gives you flexibility in cramped conditions



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THE HOLIDAY season is almost upon us, which means it's time for Stir-up Sunday, sentimental TV adverts, and the *Amateur Photographer* Christmas cover competition. This year we have teamed up with Photocrowd, Billingham and PermaJet to offer you global exposure, and some great prizes to boot.

The prizes

The expert's winner (as judged by the AP team) will see their picture grace the cover of the AP Christmas Special (23–30 December). They will also receive a Billingham Hadley Pro bag

worth £200, courtesy of Billingham (www.billingham.co.uk) and an A3 print of the finished design courtesy of PermaJet (www.permajet.com). There will be a second winner (chosen by a public vote on Photocrowd (www.photocrowd.com), who will receive £100 and an A3 print of their image. If the standard of entries is high enough a selection will appear inside a future issue of AP. For full terms and conditions visit www.amateurphotographer.co.uk.

The closing date for entries is midnight on 26 November 2017

HOW TO ENTER

The competition is open to everyone, whether amateur or professional, and you are free to interpret the theme in any way you choose. Naturally we are happy to see shots of baubles, trees and lights, but we also want pictures that show the creative potential of the season in general, so feel free to submit winter landscapes, indoor portraits, frosty flora and fauna etc. If you think you have something suitable on file, great, if not have a go at shooting something for the competition. To enter, upload your image(s) to the Photocrowd website via the following link: bit.ly/apxmascover



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Tips for cover success

Don't crop in too tightly. Leave space for the magazine 'furniture' – masthead, cover lines and graphic devices. Busy images with lots of detail are generally unsuitable as they make superimposed text tricky to read.

Shoot portrait-format pictures. While it's not unheard of for us to use a section of a landscape-format shot, your chances are improved by shooting in the upright format.

Make eye contact. If you're submitting a portrait, ensure good eye contact, with the subject looking directly into the lens. Make sure the eyes are pin-sharp.

Provide plenty of options. Try various angles and subject placements, with the main focal point to the left, the right and centre, to give the art editor lots of options of where to put the cover lines.

AP's Michael Topham put Lee's ProGlass filters to the test on the North Kent coast to photograph Reculver Towers



Lee Filters ProGlass IRND

They're claimed to set a new standard in neutral density glass filters but how good is the **Lee Filters ProGlass IRND** range? **Michael Topham** finds out



Type 'Big Stopper' into a search engine and you'll be presented with a selection of stunning images that all have one thing in common – they've been taken using a Lee Filters Big Stopper. Since its arrival seven years ago, the filter has become synonymous with long-exposure photography. For anyone who fancies turning fast-flowing rivers silky smooth, ironing out waves to create tranquil seascapes or giving clouds a sense of movement, this is the filter to own.

The Big Stopper was something of a revelation at the time of its release, being one of the first 10-stop filters to fit a square filter system. The beauty of such a system is that it allows additional filters such as ND grads to be dropped in and used far more easily than with screw-in filters. Demand for the filter in its infancy was so high that Lee Filters struggled to

make enough. After ramping up production in an effort to deliver on thousands of back orders, the company began making it for its Seven5 and SW150 filter systems, too. Since then, the range has been expanded with the addition of the six-stop Little Stopper, which gives increased flexibility with exposure lengths in low light at the start and end of the day, as well as the mighty 15-stop Super Stopper, which allows long-exposure shots to be taken in the midday sun. With three long-exposure filters available for each of Lee Filters' systems, photographers are spoilt for choice. So why, then, has the company decided to launch a new range of ND filters when its current range is so extensive and so popular?

If there's a downside to Stopper filters it's that they've never been perfectly neutral. Although more recent Stoppers do perform

slightly better in this respect, the original Big Stopper is well known for producing a rather cool cast. This was highlighted in my review of the Cokin Nuances ND1024 filter a couple of years ago (AP 10 Oct 2015) where I compared the two and found Cokin's 10-stop ND filter produced superior results and required little work to correct any colour cast.

If you like to shoot long-exposure images that you later convert to black & white, a perfectly neutral filter isn't the be-all and end-all if you're only going to strip out the colour information at a later stage. If, however, you'd like to have the option of outputting your work in colour with the highest level of accuracy, you'll want a filter that allows you to do just that – and this is exactly what Lee Filters promises from its new range of ProGlass IRND filters. To clarify, these aren't designed to be a replacement for the Stoppers. Instead, they're designed to sit alongside the company's extensive line-up of neutral-density, polariser and colour filters.

To offer a little background information, the ProGlass IRND filters were originally





Our review samples were supplied to fit Lee's 100mm filter system and were tested with the Nikon D850

developed for the movie industry to meet the exacting requirements of leading cinematographers. By making them available to stills photographers, the manufacturer aims to attract a new audience. What's most interesting is how they differ from the Stoppers. Not only are they designed to deliver neutral results with virtually no colour shift, they're less prone to vignette in the corners on wide lenses. This is something that can happen with the Big Stopper, as the dye is mixed with the liquid glass during the manufacturing process. The ProGlass IRND filters, however, are surface coated. The optical quality and thickness (2mm) is the same as the Stoppers, but having been designed to block infrared and ultraviolet pollution, they also promise purer blacks, crisper whites and generally more vibrant, accurate colour.

Filter densities

As far as densities go, there are six filters in the ProGlass IRND range available for Lee's three filter systems – Seven5 (75x90mm), 100mm (100x100mm) and SW150 (150x150mm). The strongest is the 4.5ND – a filter that permits a huge 15-stop reduction in light, like the Super Stopper. The other five filters comprise a 3.0ND (10-stop), 1.8ND (six-stop), 1.2ND (four-stop), 0.9ND (three-stop) and 0.6ND (two-stop). To prevent light leaks around the back of the strongest examples, the 4.5ND, 3.0ND and 1.8ND examples feature a foam gasket that seals against the filter holder as it's inserted, much like Lee's range of Stopper filters.

The price doesn't vary between different filter densities, however. With prices starting

from £158 for the Seven5 IRND filters, rising to £179 for the 100mm system and £415 for Lee's SW150 system, they're clearly aimed at serious enthusiasts and professionals. They cost more than you'd pay for an equivalent Stopper and to offer some idea of the price difference, a 100mm 10-stop ProGlass IRND filter costs £179, whereas a 100mm Big Stopper can be bought for just under £100. The underlying question is, are Lee's ProGlass IRND filters worth the extra outlay? With two samples for the 100mm system stowed in my bag, I set off to the Kent coast to try them out.

Using the ProGlass range

The first thing that strikes you is how the ProGlass IRND filters are presented. Rather than being protected on a bed of foam within

a metal tin, they come in a pocket sleeve with a thick elasticated band to keep the filter contained. While the sleeve has a high-end feel, is clearly labelled with the filter strength, and offers sufficient protection to prevent the filter shattering should you drop it, I do prefer the classic metal tins as provided with Lee's Stopper filters. Not only are they more robust but also they fit very conveniently within the Lee Filters field pouch, which the new pocket sleeves don't.

As part of the boxed contents, you get an instruction booklet with a useful exposure guide. My only issue with the latter is that it's prone to getting lost, so I opted to download the new Lee ProGlass IRND exposure guide app instead. It's highly intuitive and almost identical to the excellent Lee Stopper app.

The ProGlass IRND filters work well with Lee's ND grads. The latter must always be slotted in front of any long-exposure filter to prevent light leaks





The colour and tones are more neutral than those produced by the company's Big Stopper



The cool cast from the Big Stopper is obvious. Both shots were taken within seconds of each other with the same white balance setting applied

Within seconds of setting up my camera on my tripod and securing the filter holder, I'd worked out that my 1/60sec shutter speed without the filter would require a 15-second exposure with the 10-stop ProGlass IRND in place. Users of the app also have access to a countdown timer. This can be handy when working beyond the limitations of the camera's minimum shutter speed in bulb mode, or if your cable release doesn't have a built-in timer.

Using the filter to extend my exposure time and turn flowing water silky smooth produced a very pleasing set of neutrally balanced long-exposure shots straight out of the camera. A few shots later, I removed it and replaced it with the Big Stopper to form a direct comparison. The difference was immediately obvious on the camera's screen. Whereas the shots taken with the 10-stop IRND offered excellent neutrality with no vignetting, the Big Stopper produced an obvious blue cast with strong corner shading towards the edges. Although it is possible to fix the cool cast and vignetting produced by the Big Stopper during post-processing, to do so can be fairly time consuming. It won't come as any surprise to learn that I haven't used the

Big Stopper again since the 10-stop IRND has been in my possession, since it saves so much vital time during the editing process.

With a three-stop IRND filter also in my bag, I couldn't resist taking a few shots with it while I had the chance. Like the other lower-strength ND filters in the IRND range, it proved effective at enabling fast apertures to be used in bright lighting conditions and, like the 10-stop ProGlass IRND, produced neutral colour that couldn't be faulted.

AP



The filters come in pocket sleeves. Regrettably, these don't fit inside the Lee Filters field pouch

Verdict

IT TAKES far longer to make Lee's ProGlass IRND filters than its Stopper filters. It's this, combined with the extra effort that's involved in the production process, that sees them cost quite a bit more than the Stoppers.

The question is: what price are you willing to pay for perfect neutrality? If you already own a Stopper filter and you like the results it produces for your style of work, there's little reason to upgrade to an equivalent ProGlass IRND filter. If, however, you're tired of having to remove a colour cast or vignetting during post-processing and tend to output more shots in colour than you do mono, you're much more likely to benefit from Lee's ProGlass IRND filters. The way they deliver neutral results with no colour shift or vignetting is very well received, and the fact there's no infrared pollution means colours are represented vibrantly, which isn't always the case with all high-density ND filters.

All that's left to say is that those who regularly use ND filters to shoot at fast apertures in bright light, or those who require one of the finest performing long-exposure filters, will be thoroughly impressed by the quality of the ProGlass IRNDs. I envisage them finding a permanent place in many landscape and architectural photographers' kit bags, and I'm going to be very reluctant to send back the review samples when the unfortunate time comes.

Data file

Price From £158 (Seven5 IRND filter system)

Filter holder Designed to fit Seven5, 100mm and SW150 filter systems

Material 2mm thick glass (surface coated)

Filters available 4.5ND (15-stop), 3.0ND (10-stop), 1.8ND (6-stop), 1.2ND (4-stop), 0.9ND (3-stop) and 0.6ND (2-stop).

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Batteries bite the dust

Q I use an Olympus FL-50R flash and recently I have been having trouble getting it to work. Despite using sets of rechargeable NiMH batteries that were only recently charged, when switching the flash on, instead of getting a steady flash-ready light it sometimes flashes and the gun won't fire. The characteristic whine of the unit as it charges up is also a lot more muted. It's as if the batteries are flat, even though they are fully charged. I know they are charged because I checked them with an LED-display battery tester. I don't think the flash unit is faulty, because if I put a set of alkaline batteries in it, there is no problem. Can you help?

Aidan Threlfall

A How old are your rechargeable batteries? If they are quite old, it's possible that despite showing as fully charged on your battery tester, they may actually be physically worn out or age-degraded. Failing batteries develop high internal resistance. I have noticed that this is not always revealed with some battery testers, especially if the battery has just been charged. A flash unit draws a lot of current in a short space of time and will expose any defective battery



Try testing the batteries one by one after trying them in the flash

cells. As little as one defective battery in the set can cause problems. Try testing the batteries one by one after trying them in the flash. You may find that one has been depleted more than the others. Alternatively, swap out one battery at a time and you may find that after eliminating one or more defective batteries you end up with a good set.

Refusal to autofocus

Q Suddenly, even though there's been no damage to my camera, my Canon EOS 650D won't operate on AF. I may have been playing around with different functions, but if I changed anything I don't know what I've done. I've tried a lot of things and the camera manual is not really helping. As I'm a long way from any kind of shop, does anyone have any ideas what could be wrong? I've tried it on all shooting modes.

Jan, AP forum

A The worst-case scenario is that there is a hardware problem with either the lens or the camera body that will require the attention of a repair technician. But before resorting to this, here are a few things to check. Is there any possibility that the lens AF/MF control has accidentally switched to MF (manual instead of autofocus)? If not, next, gently clean the electrical contacts at the back of the lens and inside the bayonet mount on the camera. If that doesn't make any difference, try fitting a different lens. If AF works with the alternative lens, then the problem is with your lens, not the camera body.

If the problem remains, the culprit is almost certainly in the camera body. First, check there is no dirt or fluff obscuring the AF sensor. This can be found under the reflex mirror. Be very careful as the mirror is very

Increase the ISO sensitivity on the D3300 and flash may not be necessary with stage lighting



Taking to the stage

Q I run a presentation evening each year for my job and normally pay a photographer to take photographs of the groups as they receive their certificates. However, due to cuts, this year I am planning to take the photos myself. It will be groups of around 30 pupils who stand on tiered platforms on a stage that is well lit from above by the normal stage lights with a black backdrop. How difficult is it to do this? I have a Nikon D3300 with 18-55mm f/3.5-5.6 lens and a Neewer TT560 flash.

Neil Hapgood, AP forum

A From your description, it's possible you might not even need flash. Stage lighting can be surprisingly effective. The result may even be more desirable than with flash, as it may look more natural. You just might be able to use the available light by cranking up the sensor ISO sensitivity. Your Nikon D3300 has a low noise sensor and should be fine at ISO settings of around 800 or 1600, maybe even 3200.

If at all possible, do a dry run with some volunteers. By all means use flash as fill-in and experiment with the different ISO settings. Getting adequate exposure is relatively easy. What may be more tricky is to minimise the risk of subject movement or camera shake if the shutter speed drops. If it's not too intrusive, you could consider using a tripod.

delicate. If that doesn't solve the problem, you can try resetting the camera. This is covered in the camera's instruction book, but basically you find the Setup tab in the menus and choose

the Reset option. If that hasn't restored autofocus, you'll need to book the camera and lens in for repair.

Q&A compiled by Ian Burley



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BLAST FROM THE PAST



Top-plate of the 1966 Konica Auto-Reflex, showing the 'Full' and 'Half' format lever

Konica Auto-Reflex

John Wade examines an unusual dual-format, auto-exposure 35mm SLR

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THINK of auto-exposure SLRs and thoughts turn to the likes of the Canon AE-1. But a decade before that camera was launched, Konica came up with the world's first focal plane shutter 35mm SLR with auto exposure and interchangeable lenses. And it had another trick up its sleeve: the ability to switch from full frame to half frame and back again at any time on the same roll of film. All of which makes it a good usable

camera today, with a strong appeal for collectors.

Shutter speeds and apertures can be set manually, but turn the aperture ring to its 'EE' setting and shutter priority auto exposure kicks in, courtesy of a meter attached to

the speed dial on the front of the body. Power for the meter originally came from a now-unavailable PX675 mercury cell, replaceable today by LR44 or PX76A alkaline, 357 or SR44 silver oxide, or MRB675 zinc air cells.

A lever on the top plate is marked 'Full' and 'Half'. Switching to 'Half' slides two masks across the film plane to reduce the image size from the traditional 24x36mm format to 18x24mm half frame. At the same time, the film wind gearing changes to wind only half a frame at a time, and the exposure counter moves to the next number only with every other wind of the lever. Two vertical lines etched into the viewfinder give the half-frame field of view.

Shutter speeds of 1-1/1000sec, a 52mm f/1.8 Hexanon lens, self-timer and depth-of-field preview complete the specification of this unusual camera.

What's good Solidly built, quality lenses, choice of film formats.

What's bad Some replacement batteries can lead to images being underexposed.



Masks slide into position to produce half-frame images

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CANON 75 - 300mm f4.5/5.6 MKII.....	MINT BOXED £99.00
KENCO D6 CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
KENCO F 2.0X EXTENDER MK I.....	MINT BOXED £129.00
KENCO F 2.0X EXTENDER MK II.....	MINT CASED £185.00
KENCO D6 CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00

KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
SIGMA EX 1.4 APO DG TELECONVERTER.....	MINT £125.00
CANON TC-80N3 REMOTE RELEASE/TIMER FOC EDS.....	MINT BOXED £75.00
SAMYANG 85mm f1.5 A/S IF UMC CANON EOS FIT.....	MINT CASED £199.00
SIGMA 4.5mm f2.8 EX DG HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DG FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 105mm f2.8 MACRO EX WITH CASE.....	MINT £179.00
SIGMA 105mm f2.8 MACRO EX DG OS HSM.....	MINT- £279.00
SIGMA 150mm f2.8 EX DG-OS HSM MACRO LATEST.....	MINT BOXED £595.00
SIGMA 12 - 24mm f4.5/5.6 DG HSM MK2 II.....	MINT CASED £475.00
SIGMA 15 - 30mm f3.5/4.5 EX DG ASPHERIC.....	MINT BOXED £199.00
SIGMA 17 - 35mm f2.8/4 EX HSM ASPHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II.....	MINT- £325.00
SIGMA 70 - 200mm f3.5 A/F SP DG HSM OS LATEST.....	MINT- £595.00
TAMRON 180mm f3.5 A/F SP D1 MACRO LATEST.....	MINT BOXED £499.00
TAMRON 500mm f8 MIRROR LENS & FILTERS F/8 MOUNT-CASED.....	£175.00
TAMRON 28 - 75mm f2.8 XR D1 LENS LATEST.....	MINT £345.00
TAMRON 28 - 300mm f3.5/6.3 VFD L1 D1 ASP VIB CONTROL.....	MINT BOXED £299.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £575.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £129.00
LENSBAV COMPOUSER With 0.42 SUPER WIDE.....	MINT CASED £275.00

Contax 'G' Compact Systems & SLR & Ricoh

CONTAX 28mm f2.8 BIODON "G" HOOD FILTER CAP BL.....	MINT CASED £299.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX G01 DATABASE FOR CONTAX T3.....	MINT-BOXED £99.00
CONTAX TLA 200 FLASH FOR CONTAX "G".....	MINT CASED £59.00
CONTAX CARL ZEISS 28mm f2.8.....	MINT BOXED £199.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £265.00
CONTAX 300mm f4 TELE TESSAR MM.....	MINT BOXED £125.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £295.00
CONTAX TLA 140 FLASH.....	MINT CASED £45.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00

LEICA "M", "R", & SCREW & RANGEFINDER

LEICA M3 BODY WITH CASE REALLY NICE ONE.....	EXC++ £799.00
LEICA M2 BODY WITH MR METER REALLY NICE.....	EXC++CASED £895.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
LEICA Ilg BODY WITH LEICA 5cm f2.....	MINT- £1,195.00
LEICA Ilc BODY WITH CASE.....	EXC++ £195.00
LEICA Ilc RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	MINT- £445.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 50mm f2 CLOSE FOCUS SUMMIL + SPECS.....	EXC++ £59.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 50mm f2.8 COLLAPSABLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 135mm f2.8 ELMARIT M 11829 WITH CASE.....	MINT BOXED £375.00
LEICA 135mm f4.5 HEKTOR.....	EXC++ £75.00
VOIGTLANDER 25mm f4.5 SNAPSHOT SKOPAR SCREW.....	MINT £195.00
VOIGTLANDER 35mm f2.5 MC COL SKO WITH M RING.....	MINT £275.00
VOIGTLANDER BESSA L BODY CHROME.....	MINT £129.00
VOIGTLANDER BESSA T WINDER.....	MINT BOXED £149.00
VOIGTLANDER VC METER II.....	MINT BOXED £145.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £579.00
LEICA UNIVERSAL POLARIZING FILTER KIT (M13356).....	MINT BOXED £199.00
LEICA 35mm f3.5 SUMMARON SCREW IN KEEPER.....	MINT- £375.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2 SUMMITAR COLL.....	EXC++ £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £59.00
LEICA 135mm f4.5 HEKTOR IN KEEPER.....	EXC++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £99.00
LEICA FAVOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424.....	MINT BOXED £295.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA 180mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS - NEW UNUSED.....	£1,695.00
SWAROVSKI 10x42 SL HABICHT-STRAP AND COVERS.....	MINT- £565.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00
ZEISS JENOPTHERN 10x42 BINOCULARS.....	MINT-CASED £125.00

Medium & Large Format

HASSELBLAD 28mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,475.00
HASSELBLAD 120mm f4 HC FOR H SYSTEM.....	EXC++ £1,195.00
HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT- £695.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD 90mm f4 FOR X PAN I & II IN KEEPER.....	MINT £365.00
HASSELBLAD 150mm f4 SONNAR T* BLACK.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC++ £179.00

HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBLAD H13 EXT TUBE.....	MINT £165.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PM93 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
BRONICA 50mm f2.8 ZENZANON MC.....	EXC++ £399.00
BRONICA 110mm f4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm f3.5 ZENZANON E MC.....	MINT £99.00
BRONICA 150mm f4 E.....	MINT- £99.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRIS ETC.....	MINT BOXED £59.00
BRONICA AEI METERED PRISM.....	EXC- £75.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRIS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC++ £99.00
BRONICA 150mm f3.5 ZENZANON S.....	MINT- £165.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 65mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 110mm f4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-1 LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQ/SA/SQ.....	MINT- £99.00
BRONICA SPEED GRIP FOR SQ/SA/SQ.....	MINT- £99.00
BRONICA FILMBACK SQ-220 FOR SQ/SA/SQ.....	MINT BOXED £79.00
NAMIYA 6 BODY REALLY NICE CONDITION.....	MINT- £775.00
NAMIYA 150mm f4.5 "G" WITH HOOD FOR NAMIYA 6.....	MINT £365.00
NAMIYA 645 SUPER WITH AE PRISM 90mm COMPLETE.....	MINT £365.00
NAMIYA 150mm f3.5 SEKTOR C FOR 645 SUPER etc.....	MINT £145.00
NAMIYA M645J COMPLETE WITH 80mm f2.8.....	MINT- £299.00
NAMIYA 150mm f4.5 "G" WITH HOOD FOR NAMIYA 6.....	MINT £365.00
NAMIYA 180mm f4.5 SEKTOR Z W FOR RZ.....	MINT £199.00
NAMIYA 250mm f4.5 PS LENS FOR RZ.....	MINT- £195.00
NAMIYA 210mm f4 SEKTOR C FOR 645.....	MINT CASED £195.00
NAMIYA 180mm f4.5 SEKTOR FOR RZ.....	MINT £169.00
NAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm f4 SMC FOR 67.....	MINT £175.00
PENTAX 55mm f3.5 ED AF-S VR MICRO NIKKOR.....	MINT BOXED £199.00
ROLLEIFLEX SCHWEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00

Nikon Auto-Focus & Digital, Lenses Accessories

NIKON F5 BODY REALLY NICE.....	MINT-BOXED £495.00
NIKON 10.5 f2.8 "G" IF-ED AF DX FISHEYE.....	MINT BOXED £399.00
NIKON 28mm f2.8 A/F "D".....	EXC++ £99.00
NIKON 28mm f2.8 A/F.....	MINT £135.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENS.....	MINT BOXED £179.00
NIKON 50mm f1.8 "G" DX AF-S LATEST MODEL.....	MINT BOXED £145.00
NIKON 85mm f3.5 ED DX AF-S VR MICRO NIKKOR.....	MINT+HOOD £345.00
NIKON 105mm f2.8 "G" AF-S VR IF ED MICRO NIKKOR.....	MINT BOXED AS NEW £99.00
NIKON 180mm f2.8 A/F IF-ED LENS.....	MINT- £495.00
NIKON 600mm f4 "G" IF ED AF-S VR.....	EXC++ BOXED £3,995.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £465.00
NIKON 16 - 35mm f4 "G" IF AF-S VR LENS LATEST.....	MINT+HOOD £775.00
NIKON 18 - 35mm f3.5/4.5 A/FD IF.....	MINT BOXED £239.00
NIKON 18 - 70mm f3.5/4.5 IF-ED AF-S ZOOM.....	MINT £125.00
NIKON 18 - 105mm f3.5/5.6 "G" DX ED AF-S VR.....	MINT £175.00
NIKON 24 - 70mm f2.8 "G" IF AF-S VR LENS.....	MINT BOXED £945.00
NIKON 24 - 120mm f4 "G" IF AF-S VR LATEST MODEL.....	MINT CASED £745.00
NIKON 28 - 200mm f3.5/5.6 A/F D.....	EXC++ £125.00
NIKON 28 - 200mm f3.5/5.6 "G" A/F IF ASPH ED.....	MINT+HOOD £245.00
NIKON 35 - 70mm f3.5/4.5 A/F LENS.....	EXC++ £49.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 70 - 200mm f2.8 ED AF-S VR.....	MINT BOXED £999.00
NIKON 70 - 200mm f2.8 ED AF-S VR II LATEST.....	MINT BOXED £1,375.00
NIKON 75 - 300mm f4.5/5.6 A/F ZOOM + TRIPOD COLL.....	MINT- £159.00

NIKON 80 - 200mm f2.8 A/F IF-ED ZOOM GREAT LENS.....	MINT- £375.00
NIKON 80 - 200mm f2.8 A/F IF-ED AF-S SILENT WAVE.....	MINT-BOXED £595.00
NIKON 80 - 400mm f4.5/5.6 "G" IF AF-S VR LATEST.....	MINT BOXED £1,695.00
NIKON TC20E II 2X AF-S TELECONVERTER.....	MINT- £195.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT.....	MINT BOXED £69.00
SIGMA 24mm f1.4 DG HSM ART LENS NIKON FIT.....	MINT BOXED £495.00
SIGMA 30mm f1.4 EX DC HSM NIKON FIT.....	MINT BOXED AS NEW £199.00
SIGMA 50mm f2.8 EX MACRO D.....	EXC++ £159.00
SIGMA 105mm f2.8 EX APO DG MACRO.....	MINT-BOXED £295.00
SIGMA 150mm f2.8 EX APO DG MACRO.....	MINT-BOXED £295.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM.....	MINT BOXED £249.00
SIGMA 50 - 500mm f4.5/6.3 DG HSM OPT/STAB O/S.....	MINT-BOXED £999.00
SIGMA 70 - 300mm f4.5/6.3 DG MACRO D5300 COMP.....	MINT BOXED £1,110.00
TAMRON 70 - 200mm f2.8SP D1 VC USD LATEST LENS.....	MINT BOXED £799.00
TOKINA 12 - 24mm f4 IF DX ASPHERICAL AT-X PRO.....	MINT+HOOD £299.00
TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX.....	MINT BOXED £275.00
TOKINA 35mm f2.8 ATX PRO DX MACRO 1:1 LATEST.....	MINT BOXED £295.00
TOKINA 300mm f2.8 ATX SD PRO WITH HOOD.....	MINT- £699.00

Nikon Manual Focus

NIKON F PLAIN PRISM + 50mm f1.4 S REALLY NICE.....	MINT- £675.00
NIKON F3 BODY.....	EXC- £245.00
NIKON F2 PHOTOMIC BODY CHROME.....	MINT- £275.00
NIKON F PHOTOMIC T WITH 50mm f2 NIKON LENS.....	EXC++ £250.00
NIKON F "APOLLO" PHOTOMIC FTN WITH 50mm f1.4.....	MINT- £399.00
NIKON FE2 BLACK BODY.....	EXC++ £165.00
NIKON FE BODY CHROME.....	MINT- £165.00
NIKONMATT F73 BLACK BODY.....	EXC++ £99.00
NIKONMATT F7 BODY WITH 50mm f2 LENS.....	EXC++CASED £125.00
NIKON 18mm f3.5 AIS SUPERB RARE LENS.....	MINT BOXED AS NEW £595.00
NIKON 24mm f2.8 AIS.....	MINT £215.00
NIKON 45mm f2.8 GN NIKKOR.....	MINT £199.00
NIKON 50mm f1.8 AIS SERIES E.....	MINT £99.00
NIKON 50mm f1.4 AIS SUPERB SHARP LENS.....	MINT- £199.00
NIKON 50mm f1.4 AIS.....	MINT- £15

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Fujifilm X Series Lenses

10-24mm F4 XF R OIS	Mint- £699
14mm F2.8 XF	E++ / Mint- £519 - £529
16-55mm F2.8 R LM WR XF	E++ £749
18-55mm F2.8-4 R LM OIS XF	E++ £349
18mm F2 XF R	Mint- £239
23mm F2 XF - Black	E++ £349
27mm F2.8 XF	E++ / Mint- £219 - £229
35mm F1.4 XF R	E++ / Mint- £349 - £359
50-230mm F4.5-6.7 OIS XC	E++ £169
55-200mm F3.5-4.8 OIS XF	E++ £449

4/3rds Lenses

7-14mm F4 ED Zuiko	E++ £479
9-18mm F4-5.6 ED Zuiko	E+ / Mint- £249 - £299
10-20mm F4-5.6 DC HSM Sigma	E++ £189
12-60mm F2.8-4 ED SWD Zuiko	E- £349
14-42mm F3.5-5.6 ED Zuiko	E+ / E++ £39 - £49
14-54mm F2.8-3.5 Zuiko	E- £129
16mm F2.0 ED AS UMC CS Samyang	Mint- £239
40-150mm F4-5.6 ED Zuiko	E++ £49
70-300mm F4-5.6 ED Zuiko	E+ / E++ £159 - £179
EC14 Tele Converter	E+ / E++ £149 - £169
EC20 2x Tele Converter	E++ £229
EX25 Extension Tube	Mint- £59

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario	E++ / Mint- £499 - £549
12-32mm F3.5-5.6 OIS G	E++ / Mint- £119 - £139
12-35mm F2.8 G X Vario OIS	E++ £489
14-42mm F3.5-5.6 Asph OIS	E++ £79
14-42mm F3.5-5.6 Asph Vario PZ	E++ £159
14-42mm F3.5-5.6 G X Asph OIS	E++ £129
14mm F2.5 Asph	E++ £119
15mm F1.7 DG ASPH	Mint- £349
20mm F1.7 Pancake	E++ £159
35-100mm F2.8 GX OIS Vario	E++ £639
35-100mm F2.8 II G X Vario Power OIS	Mint- £789
35-100mm F4-5.6 OIS Asph G	E++ £159
45-150mm F4-5.6 Asph OIS HD	Mint- £129
Olympus 7-14mm F2.8 PRO M.Zuiko ED	Mint- £789
12-40mm F2.8 M.Zuiko	E++ / Mint- £549
12-50mm F3.5-6.3 M.Zuiko	E++ / Mint- £129 - £139
15mm F8 Body Cap Lens	Mint- £45
17mm F1.8 M.Zuiko Black	Mint- £289
17mm F2.8 M.Zuiko	E++ / Mint- £129 - £139
25mm F1.8 M.Zuiko - Black	Mint- £239
40-150mm F2.8 M.Zuiko Pro	E++ / Mint- £929 - £949
40-150mm F4-5.6 R ED M.Zuiko	Mint- £99
60mm F2.8 ED Macro M.Zuiko	Mint- £279
75mm F1.8 ED Black M.Zuiko	Mint- £219
75mm F1.8 ED Silver M.Zuiko	Mint- £519
MC-14 1.4x Teleconverter	Mint- £219
21mm F1.4 ED AS UMC CSC Samyang	Mint- £199
25mm F0.95 II Nokton Voigtlander	E- £549
30mm F2.8 DN - Black A Sigma	E++ £99

Sony E-Mount Lenses

16-70mm F4 ZA OSS	Mint- £549
24-70mm F4 FE ZA OSS	E++ £689
24mm F1.4 ED AS UMC Samyang	E++ £299
24mm F3.5 Tilt-Shift ED FE	Mint- £549
28-70mm F3.5-5.6 FE OSS	Mint- £239
35mm F2.8 FE ZA	E++ £499
50mm F1.2 AS UMC CS Samyang	Mint- £219
50mm F1.8 OSS	Mint- £179
85mm F1.8 FE	Mint- £600
90mm F2.8 Macro G OSS FE	Mint- £699
135mm F2 ED UMC FE Samyang	Mint- / Mint- £249 - £269
135mm F2.8 Batis Zeiss	Mint- £1,289

Bronica ETRS/Si

ETRSi Complete	E++ / Mint- £349
ETRSi Complete + AEI Prism + Grip	E- £449
ETRS Complete	E- £229 - £239
ETRS + AEI Prism + 150mm + 120 Mag	E++ £299
ETRS Body + WLF	E++ £139
45-90mm F4-5.6 PE	E+ / E++ £349
50mm F2.8 E	E- £129
100mm F4 PE Macro	E++ £199
135mm F3.5 E	E++ £199
150mm F3.5 E	As Seen / Exc £39 - £109
180mm F4.5 PE	E- £149
2x Converter E	E++ £49 - £59
Extension Tube E14	E+ / E++ £29 - £79
120 E Mag	E+ / E++ £39 - £49
AEI Meter Prism	Exc / E+ £49 - £59

Prism Finder E	As Seen £19 - £20
Speed Grip E	E++ £35
Lens Hood 105-150mm	E- £15
Lens Hood 105-250mm	E- £15
Proshade E	As Seen £15

Bronica SQA/Ai

SQAM Complete	E- £299
SQAM Body Only	E- £129
40mm F4 PS	E- £159
200mm F4.5 S	E++ £129
2x Teleconverter S	E- £49
Extension Tube S18	E++ £59
Autobellows S	E++ £149
ME Prism Finder S	E++ £99
Proshade S	E++ £35
Polaroid Mag S	E- £35
Polaroid Mag SQI	E++ £39
SQA 120 Mag	E- £45

Canon EOS Flashguns

90EX Speedlite	E+ £49
200E Speedlite	E+ / E++ £9
300EX Speedlite	E+ / E++ £9 - £15
380EX Speedlite	E- £49
420EX Speedlite	E- £29
430EX Speedlite	E++ £25 - £29
540EX Speedlite	E- £39
580EX Speedlite	Exc / E++ £69 - £129
580EX Speedlite	Mint- £139
MT-24EX Macro Twinlites	E- £449
ST-E2 Transmitter	E+ / E++ £59 - £69
Metz 15 MS-1 Wireless Digital Macro Flash	E++ £145 - £179
50AF1 Digital	E++ £69
58 AF1 Digital Canon	E++ £139
Nissin Di622 Speedlite	E+ / E++ £49 - £59
Di866 Flash	E+ / E++ £89 - £99

Canon EOS Lenses

8-15mm F4 L Fisheye USM	E++ £889
10-22mm F3.5-4.5 EFS	E++ £289
10-24mm F3.5-4.5 Di II LD Asph Tamron	Mint- £249
11-16mm F2.8 DX ATX Tokina	E+ / Mint- £249 - £289
11-22mm F4-5.6 IS STM	E++ £219
11-24mm F4 L USM	E++ £21,149
12-24mm F4 ATX PRO SD Tokina	E++ £299
12mm F2.8 Fisheye Samyang	E++ £269
14mm F2.8 L USM II	E+ / E++ £879 - £949
14mm F3.1 T ED AS IF UMC Samyang	E- £199
15-45mm F3.5-6.3 IS STM EF-M	Mint- £155
15-85mm F3.5-5.6 IS USM	E++ £339 - £399
15mm F2.8 EF Fisheye	E++ £449
16-28mm F2.8 ATX FX Tokina	E++ £429
16-300mm F3.5-6.3 Di III VC PZD Tamron	E++ £299
16-35mm F2.8 L USM MKII	E++ / Mint- £779 - £799
16-35mm F4 L IS USM	E+ / Mint- £579 - £719
16-50mm F2.8 ATX Pro DX Tokina	E++ £349
17-40mm F4 L USM	E+ / E++ £319 - £419
17-55mm F2.8 EF-S IS USM	E+ / E++ £349 - £389
17-85mm F3.5-5.6 IS USM	As Seen £89
18mm F3.5 ZE Zeiss	E++ £689
20-35mm F2.8 ATX Pro Tokina	E- £249
20mm F2.8 USM	E++ £249
21mm F2.8 Distagon ZE Zeiss	E+ / E++ £849 - £869
24-70mm F2.8 L USM II	E- £1,149
24-70mm F4 L IS USM	E+ / E++ £549 - £599
24mm F1.4 L USM MKII	E++ / Mint- £999 - £1,049
24mm F2.8 EF	E++ £179
24mm F3.5 TS-E MkII	Mint- £1,149
25mm F2 Distagon ZE Zeiss	E++ £949
28-135mm F3.5-5.6 IS USM	E++ £149
28-75mm F2.8 XR Di AF Tamron	E- £169
28-80mm F2.8-4 L USM	E- £349
28mm f2.8 EF	E++ £119
28mm F2.8 IS USM	Mint- £299
30mm F1.4 EX DC HSM Sigma	E++ / Mint- £199
35 mm T1.5 AS UMC Samyang	E++ £299
35-135mm F3.3-4.5 Vario Zeiss	E++ £379
35mm F1.4 L USM	E++ £749
35mm F2 IS USM	E++ £349
40mm F2 Ultronn SLII EF Voigtlander	Mint- £295
40mm F2.8 STM	Mint- £109
50mm F1.2 L USM	E++ £889
50mm F1.4 ZE Planar T* Zeiss	E- £369
50mm F1.8 EF II	As Seen / E++ £39 - £59
50mm F1.8 EF Mk1	E++ £119
55-250mm F4-5.6 EFS IS	E- £89
55-250mm F4-5.6 EFS IS MkI	E+ / E++ £79 - £89
60mm F2.8 Macro USM EFS	E++ £239 - £249
70-200mm F2.8 L IS USM	E- £689

70-200mm F2.8 L IS USM II	Mint- £1,349 - £1,389
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70-200mm F4 L USM	E++ £339 - £349
75-300mm F4-5.6 EF	Exc £49
75-300mm F4-5.6 EF III	E- £49
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85mm F1.2 L USM MkII	E++ £1,199
85mm F1.8 USM	E++ £239
90mm f2.8 TSE Shift	E- £699
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100mm F2.8 L Macro IS USM	E++ / Mint- £519 - £589
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150-500mm F5-6.3 APO DG OS HSM Sigma	Mint- £399
150-600mm F5-6.3 DG OS HSM Sport Sigma	E++ £1,089
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200-500mm F5-6.3 Di LD AF Tamron	E- £369
180mm F3.5 EX Macro APO Sigma	E++ £329
300mm F2.8 APO DG HSM Sigma	E++ £1,299
300mm F2.8 L IS USM	E- £1,949
300mm F2.8 L IS USM MKII	E++ £4,259
300mm F2.8 L USM	Exc £895
300mm F4 L IS USM	E+ / E++ £549
300mm F4 L USM	E- £389
400mm F2.8 L USM	E- £2,449
400mm F4 DO IS USM	E+ / E++ £2,289 - £2,379
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400mm F4.5 B/lock	E- £249
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45mm F2.8 N.....	E+ / E++ £169 - £199
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105-210mm F4.5 C ULD.....	E+ £99 - £149
150mm F3.5 C.....	E+ £115
150mm F4 C.....	As Seen / E++ £39 - £69
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35mm F2 AF.....	E+ £119
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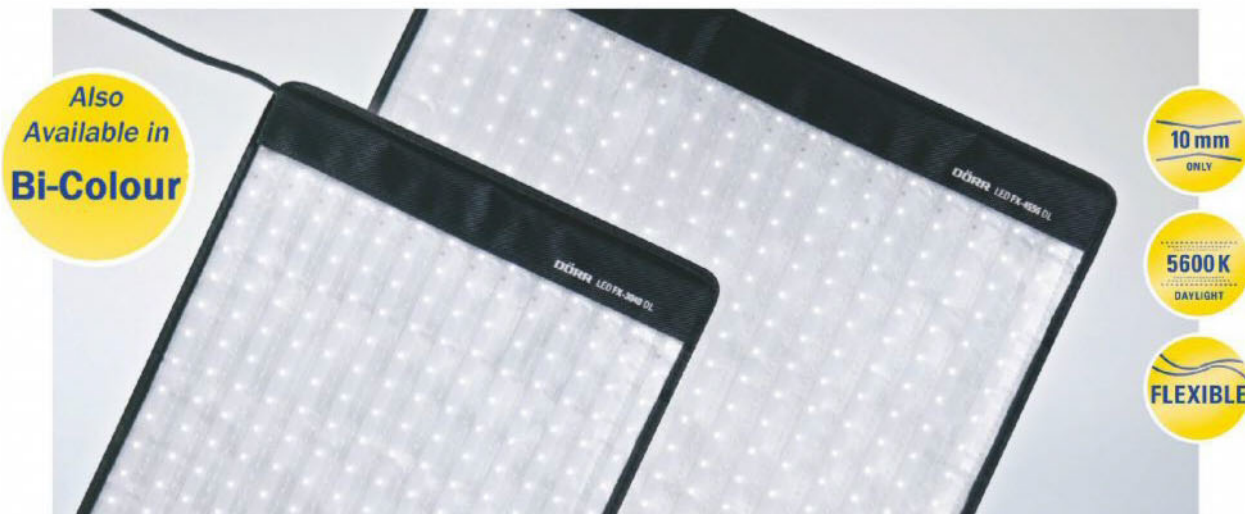
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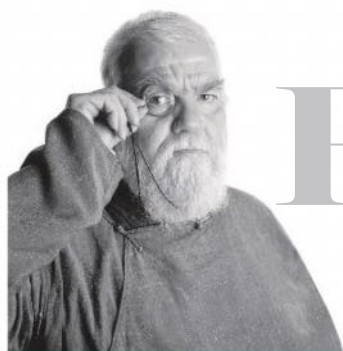
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Final Analysis

Roger Hicks considers...

'Toulouse', 2016, by Didier Villette



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'My own few successes with double exposures have been the result of pure luck'

It's always tempting to attribute the success of others to their membership of some sort of mafia – surely you've heard of the art mafia – or to funny handshakes, or friendships formed at school or university. As the saying goes, it's not what you know, it's who you know.

So why is Didier Villette published here? Well, Frances and I met him at Arles a couple of years ago. But we meet lots of people at Arles. By the time he sent me a friend request on Facebook, I'd lost his card and half-forgotten his name. Sorry, Didier! To remind myself of who he was, I visited www.didiervillette.com. One word: Wow!

For this column, I was torn between his humanoids, his digital distortions and what are, in traditional terms, double exposures such as this picture. Go to the site and you'll see superb examples of all three. And lots more.

There's not much to say from a technical point of view. My own few successes with

double exposures have been the result of pure luck. I can't visualise how two existing images might combine. Still less can I plan an image that might combine two photographs, and then shoot or even select them. You need a particular kind of imagination and, no doubt, practice. I am, though, filled with admiration for those who can do it well. Rather than concentrating on the picture, therefore, I'd like to make five other points.

Who you know...

First, it's possible to admire others' pictures without wishing to recreate them yourself. Try to imitate them only if you are really, really inspired. Otherwise, it's a much better idea to pursue your own artistic path. The big danger is that you may become a second-rate imitator: look at the work of Ansel Adams wannabes if you doubt me.

Second, 'who you know' mostly comes down to trying to meet as many people as

possible: preferably in the flesh, rather than online. Go to every possible exhibition, especially the opening nights, and to any photo festival you can get to. You will meet fellow photographers, gallery owners, publishers and (if you go to Arles) maybe even someone who wants to use one of your pictures in Final Analysis.

Third, although you need to be good and to meet lots of people, you need luck, too. And passion. 'Networking' is an ugly word and an ugly concept, so why not just make friends with others who love photography? You never know where your luck might lead.

Fourth, you need a good presence on the internet. Organise your pictures thematically in galleries on a website.

Fifth, a Terrible Warning. There is another picture on his site, from the same series, that I like even more. Unfortunately, the high-res (printable) version was on a hard drive that was stolen. Back up your images!



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Sergei Prokudin-Gorskii.



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